

REMOVED FROM
THE MUSEUM

MUSICAL COURIER.

A WEEKLY JOURNAL.

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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WHOLE NO. 377.



FRANK TAFT.

THE MUSICAL COURIER.

—A WEEKLY PAPER—

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than seven years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

Adelina Patti,	Ivan E. Morawski,
Sembrich,	Clara Morris,
Christina Nilsson,	Mary Anderson,
Scalchi,	Sara Jewett,
Trebelli,	Rose Coghlan,
Marie Rose,	Chas. R. Thorne, Jr.
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Etilda Gerster,	Maudie Granger,
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Emma Thurby,	May Fielding,
Teresa Carreño,	Ellen Montejo,
Kellogg, Clara L.—,	Lillian Olcott,
Minnie Hawk,	Louise Gage Courtney,
Materna,	Richard Wagner,
Albani,	Theodore Thomas,
Annie Louise Cary,	Dr. Damrosch,
Emily Winant,	Camillo Campanini,
Lena Little,	Giadagnini,
Mario-Celli,	Constantin Sternberg,
Chamberlain-Bohrer,	Dengremont,
Mme. Fernandes,	Galan,
Lotta,	Hans Balatka,
Minnie Palmer,	Arbuckle,
Donald,	Liberati,
Marie Louise Dotti,	Fernanti,
Geistlinger,	Anton Rubinstein,
Fuchs-Madi,—,	Del Puente,
Catherine Lewis,	Joséf,
Zélie de Luscan,	Mme. Julia Rive-King,
Blanche Roosevelt,	Hope Glenn,
Sarah Bernhardt,	Louis Blumenberg,
Title of Ernest,	Franz von Stucken,
Mme. Mac-Gow-Henszel,	Ferdinand von Hiller,
Charles M. Schmitz,	Frederic Grant Gleason,
Friedrich von Flotow,	Ferdinand von Hiller,
Franz Lechner,	Robert Volkman,
Heinrich Marschner,	Julius Rietz,
Frederick Lax,	Max Heinrich,
Nestor Calvano,	E. A. Lefebre,
William Courtney,	Ovide Musin,
Josef Staudigl,	Anton Udvardi,
Lulu Veling,	Alecia Blum,
Mrs. Minnie Richards,	Joseph Koegel,
Frances Clinton-Sutro,	Dr. Jos. Godoy,
Callie Lavalles,	Albert M. Bagby,
Clarence Eddy,	W. Waugh Lauder,
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Eugen D. Albert,	Charles Fradel,
Lili Lehmann,	Emil Sauer,
William Candidus,	Jean Bartlett Davis,
Franz Kussmaul,	Dory Burmeister-Peterson,
Leander Companari,	
Franz Rummel,	
Blanche Stone Barton,	
Amy Sherwin,	
Thomas Ryan,	
Achille Errani,	
King Ludwig I, I,	
C. Jos. Brambach,	
Henry Schradieck,	
F. F. Luther,	
John F. Rhodes,	
Wilhelm Gericke,	

THE offices of THE MUSICAL COURIER have been enlarged by the addition of an extensive room which now gives us ample space for our increased business and the growing number of visitors who find it in their interests to call upon us.

by everyone who visited Bayreuth last summer as a most handsome *Kundry* and *Isolde*, and at the same time one of the finest vocalists and the possessor of a beautiful dramatic soprano voice. Both ladies will form most welcome and valuable members of next season's opera in German at the Metropolitan Opera-House.

WITH the release of the redoubtable Schnaebeles from the fangs of the German police, the French spirit of revenge seems to have been so far appeased that Lamoureux last night could risk the first performance of "Lohengrin" in Paris. The event took place at precisely the same hour at which this journal goes to press, and we can not therefore in this issue give our readers more extended notice of it. Knowing, however, that the house had long been sold out and that the performance had been carefully prepared and thoroughly rehearsed, we have no hesitancy in predicting for it the greatest possible artistic as well as financial success, despite politics and the Parisians' well-known grudge against Wagner.

THE Douste sisters, two promising but as yet neither ripe nor important young pianists, have lately appeared in concerts in New York and Boston, under the management of the Chickering Musical Bureau of Boston. Concerning this bureau these young artists are publishing some slanderous statements which should not pass unanswered, as they malign a thoroughly honest pair of gentlemen engaged in conducting a legitimate business with professional musicians. Because of unfortunate bookkeeping the bureau may have been found faulty, and through this circumstance the young ladies, aided by an idle father, found something on which apparently they could rest charges. That the bureau paid the sum demanded by the Douste sisters, to satisfy their fullest claim, is, we believe, true, not without protest however (as in equity the bureau had put them under great obligations), but in order to end the matter. Why the subject should be reopened at this time is explained only as it seems to give the Douste sisters some influence with charitably inclined persons (some of whom we could name among our personal acquaintances whose hearts and purse-strings have thus been played upon), and to supply the young artists with some gratuitous advertising at the expense of reputable men who toiled incessantly to provide business for them.

M. EDMUND C. STANTON'S departure for Germany on the Saale last Wednesday will have for consequence the re-engagement of Anton Seidl as first conductor of the Metropolitan Opera-House. The fact has long since been published in these columns, and we are glad to be able to add that this time the conditions of Mr. Seidl's engagement will not only financially, but also from an artistic standpoint, be more to the great conductor's liking than were the restrained ones under which he was laboring the last two seasons. A movement is also on foot among several of the members of the Philharmonic Society to elect Anton Seidl conductor of our venerable and foremost orchestral institution in the place of Theodore Thomas. As the dividends of the society, however, this year netted each member the acceptable sum of \$225 for six concerts and public rehearsals, the monetary satisfaction derived from this fact may have something to do with the result of the election, and although there can be no doubt that with the hit Seidl made with his three symphonic concerts, and his present great popularity, he would draw just as great a public, if not a greater one, than does Thomas's still potent name, the members may not be inclined to try experiments, and may stick to their old leader. This is a question for the future, however.

As for Mr. Stanton's intentions, it is asserted on good authority that he will strive to engage Miss Therese Malten, of Dresden, and Mrs. Marcella Sembrich. The latter, who is well and favorably remembered from her fine performances here under the Abbey Italian opera management four seasons ago, and who is one of the finest musicians among living prima donnas, has since then developed remarkably, and is now undoubtedly one of the greatest soprano singers. Such, at least, would recent Berlin, Vienna and Dresden criticisms lead us to believe. At present Mrs. Sembrich, who is under contract for six months of every year for the next five years with the Vienna Court Opera, is gaining laurels and ducats at the Brussels Monnaie Theatre, where the enormous success of Wagner's "Die Walküre" has necessitated a prolongation of the original season, and where Mrs. Sembrich is appearing on the intermediate nights when "Die Walküre" is not given, as *Lucia*, *Rosina*, and in some Mozart operas, in which latter she is said to be inimitable.

Miss Malten, on the other hand, will be remembered

IT would seem that a recent criticism of ours upon "Lady Godiva," a piano composition by a Brooklyn gentleman, has somewhat annoyed the author. He has written us a lengthy letter which contains an elaborate explanation of his work, and we frankly confess that it would, in our opinion, have been better to have sent the explanation with the composition. Of course, Mr. X. (as we will call him) quotes Beethoven's Pastoral Symphony as a shining example of descriptive music, and puts this poser of a question: "Is music mathematical, demonstrative, logical? Can it definitely express any given idea or emotion?"

We do not propose to worry the patience of our readers by giving an exhaustive answer to this little query, but we will say that descriptive music (so called) must contain the elements of non-success, for no one has yet succeeded in comprehending the intention of a composer when that composer failed or omitted to define the same. This ought to settle the question, and, in reality, does settle it. Mr. Higgins, for example, composes a work which is supposed to depict a sea-voyage with its attendant agreeabilities and disagreeabilities. If Mr. Higgins can hypnotize us so that we hear with his ears and think with his brain, it is all right; but if we are not *en rapport* with Higgins we fail to connect, as it were; and we further hazard the opinion that if Mendelssohn's exquisite "Midsummer's Night Dream" music had not been thus designated, no one would have divined the author's purpose.

We are expending more time—not to mention ink—upon this matter than it seemingly deserves, but we are sincerely anxious to prick the bubble of descriptive music. We do not intend any reflection upon Mr. X., whom we know to be a physician of excellent attainments, but the idea is illogical and absurd, and we need hardly say that no composer can spend the time to write personal suggestions to each individual who shall essay his works.

We remember suggesting in the above-mentioned article that a certain chromatic passage might refer to "Peeping Tom." Mr. X. scorns this idea, and writes that he "spurned even to give him the cheap device of the chromatic scale." So much for our effort to comprehend the composer's plan without the aid of a map or chart; and, on the heels of Mr. X.'s unkind fling at the harmless chromatic scale, he coolly informs us that the passage referred to "rather indicates the faint and dizzy state of the lady at the close of her ride," and so it would seem that Mr. X. is quite willing to employ the "cheap device" in the heroine's case, but spurns it in the case of the "low churl." There seems to be an inconsistency here, somehow, but possibly this, also, is susceptible of extended explanation.

We have treated this matter with entire frankness and with no intention of wounding the *amour propre* of Mr. X. We are, in fact, indebted to him for this opportunity of explaining our views acent "descriptive music."

THE M. T. N. A. AT INDIANAPOLIS.

DO our friends of the Indianapolis press know how unseemly it is to exhibit bad temper? We write on a sunny Sunday, in which all of nature visible from our metropolitan office windows invites one to amiability and to a draught of the milk of human kindness. Being prevented by our Hoosier friends from going to church, we propose to do a little preaching ourselves. For our first lesson we read a chapter from the Indianaplis News, as follows:

We look forward to the Music Teachers' Convention here with eagerness and with great hopes for its success, and nothing that Indianapolis can do to aid it will be left undone, we trust and believe. In the way of saying that Indianapolis has sufficient taste and knowledge concerning things musical, it is pertinent to notice the comments of the New York Musical Courier in attacking the complaint that a New York orchestra was employed for this festival to the exclusion of home musicians. To this we have now nothing to say and do not care to indulge in criticism of it, but THE MUSICAL COURIER aforesaid goes outside of this and talks thus:

Is there a permanent symphony orchestra in Indianapolis? Is there a conductor of symphonic works there? No. Mr. Van der Stucken will demonstrate to the music-loving people of Indianapolis of how much worth such an institution is, and his orchestra will prove a revelation to people who are probably accustomed to hear small theatre orchestras and brass bands only.

No, there is not a "permanent symphony orchestra" here, but there most emphatically is a conductor of symphonic works here, and he is the same Mr. Barus whom this musical paper in another place speaks of as perhaps being "able to satisfy the veterans of the late war" in the rendition of music. It is as manifestly absurd to argue Mr. Barus's ability, or that of anyone else, as it is to argue the possession of qualities that make a gentleman. But an appeal to the record is not out of place, and we suggest that Mr. Barus was "conducting symphonic works," probably, before the writer of that paragraph was born. He was the leader of a musical organization (the union of German singing societies) which, in point of merit, may, we think, without presumption, fairly challenge place beside

the Music Teachers' Society, and he is to-day doing work somewhat above that of a solo cornetist or trombonist, this New York MUSICAL COURIER to the contrary notwithstanding. Furthermore, our musical festival here last year was not an agglomeration of parlor "artists," who only sang "John Brown's Body" and "Marching Through Georgia," for the delectation of veterans, although they did gladly chorus anything to warm the cockles of an old soldier's heart. They were an assemblage of people who knew music as well possibly as the editor of THE MUSICAL COURIER, and they rendered works which speak for themselves. We invite the editor aforesaid to a study of the program of that music festival. It was of such quality and rendered in such a way as to extort the heartiest praise from such an artist as Lilli Lehmann. We do not, as we said, take issue with the engagement of a New York orchestra for this festival, but we do resent emphatically the cockneyish notion that we know nothing here about music, and that our ears are first to be ravished by the harmony that Mr. Van der Stucken will produce. And to the point, even at the risk of betraying ignorance, we ask who in the name of Euterpe is Mr. Van der Stucken? (Is it spelled correctly?) Out here we have heard of various musicians, residing East and West, who have attained distinction in various manifestations of the art, but we confess that Mr. Van der Stucken rises for the first time on our vision as a star among the others who contribute to the music of the spheres. Indianapolis will gladly welcome the music teachers and do its best to have them remember the city with pleasure, but it does not look to them as monopolizing the music of the world nor expect to receive from them the revelations which the animals got from Orpheus.

Thus endeth the first lesson. For the second we render into the vernacular from the Indiana *Tribune* (a newspaper printed in choice Hoosier German) the following chapter:

The New York MUSICAL COURIER discusses an interview had with Mr. Cameron, of this city, in which this gentleman complained that a foreign orchestra had been engaged for the musical festival. In an extremely amiable manner the journal in question remarks: "Is there a conductor of symphonies in Indianapolis? No! Mr. Van der Stucken will show the Indianopolitans what a symphony orchestra is, and his orchestra will appear to be a revelation to the people, who are accustomed only to hearing a brass band. Patriotism and art do not always run side by side, and although Professor Barus, of Indianapolis, may be able to satisfy a convention of veterans, it is very different matter when one dealing with a meeting of musicians, &c." We have never met anything more ridiculous. These conceited fools in the East, who think that they have eaten all culture with spoons, seem to look upon the West as a backwoods. We confess that we know as little of Mr. Van der Stucken as the aforementioned musical journal seems to know of Mr. Barus and other Indianapolis conductors; and as we have already heard Thomasonian and Damroschian music here, the "revelation" might fall a little short. The music that will be offered may please us, but it will scarcely astonish us. It remains a question whether Mr. Barus, given the necessary forces, cannot accomplish as much as that Van der Stucken, and Mr. Barus is not by any means the only such force that we have here. We also have very good musicians here, though not in sufficient number for an enterprise like the coming one. We are by no means of the opinion that the average American piano teacher and piano pounder is a musical genius and a musical critic. We by no means live in the backwoods, and if we are to have a revelation something else than a New York orchestra will be necessary.

Dearly beloved—The text runs all through the two lessons, but before we take up the merits of the case we wish to direct your attention to the heinousness of telling fibs in German.

In the 21st chapter of Revelations, 8th verse, liars are consorted with divers unsavory persons whose destination is graphically set forth as "the lake which burneth with fire and brimstone." For the benefit of our peppy friend of the *Tribune* we quote part of the passage in the very excellent translation made by one Luther: "Und allen Lügnern, derer Theil wird seyn in dem Pfuhl der mit Feuer und Schwefel brennet." A virtuous tribune should proclaim only the truth, of which there is very little in the statement of what THE MUSICAL COURIER said anent the Indianapolis orchestra business. It still seems to us to have cogency and propriety, and we print the passages for the purpose of contrast with the garbled version of the *Tribune*:

Is there a permanent symphony orchestra in Indianapolis? Is there a conductor of symphonic works there? No.

Mr. Van der Stucken will demonstrate to the music-loving people of Indianapolis of how much worth such an institution is, and his orchestra will prove a revelation to people who are probably accustomed to hear small theatre orchestras and brass bands only. Patriotism and art do not run in parallel columns, and while Professor Barus, of Indianapolis, may be able to satisfy veterans of the late war, his "home talent" may not be able, either in quantity or quality, to satisfy a convention of musicians gathered from all sections of the Union to hear orchestral and choral works.

To the English writer, as well as to the German, we would say that there is a familiar quotation to the effect that not to know of some people is to argue oneself unknown. It is scarcely a certificate of ability to discuss a purely artistic question for one boastfully to proclaim ignorance of the personality of Mr. Van der Stucken. Whoever does so by that very token writes himself down as one who has paid absolutely no attention to the musical affairs of the metropolis of the New World, and one of the foremost musical cities of the whole world for the last three years, the most active period in New York's musical history. It is to announce that the writer does not know the name of the man who, by the confession of press and profession, has done more than any other to advance the very cause for which the concerts have been made part of the M. T. N. A. scheme. It is to plead ignorance of the projector and conductor of the Novelty Concerts of 1884 and 1885, and the Chickering Hall Symphonic Concerts of 1886 and 1887. It is to admit having failed to take note of events which the musical press of Europe, as well as America, has eagerly discussed; events, moreover, which owed their occurrence to the energy, enterprise, enthusiasm and ability

of Mr. Van der Stucken, a native-born American, who, it seems, has had the singular good fortune to win distinction in the capitals of Europe without even making his name known to the intelligent writers for the Indianapolis press. If our friend who is solicitous about the spelling of Mr. Van der Stucken's name will take the trouble to refer to his New York files, he will make the surprising discovery that that gentleman has been talked about quite as much, if not more than Mr. Theodore Thomas during the last three years.

So much for Mr. Van der Stucken's personality. We do not think that it would be altogether culpable not to know Mr. Barus, but truth compels us to say that, finding it convenient to know something about other localities than our own, holding, in fact, such knowledge essential to the intelligent performance of the duties of a journalist, we do happen to know considerable about Mr. Barus, and that we feel toward him such a degree of personal respect and esteem that we do not care to drag the question of his abilities any further into this controversy than his would-be friends compel us. The ignorance of the champions of local Indianapolis talent is in nothing more flagrant than in their comparison of German singing society festivals and Grand Army reunions with a convention of music teachers met for the purpose of discussing educational methods, striving for the advancement of the standard of their profession and incidentally of encouraging the composition of music by American musicians, by enabling them to hear it performed. Mr. Van der Stucken's claims to the position which he has been invited to occupy in Indianapolis would be good against any other conductor, by virtue of what he has done at his own risk in this direction, if he were not the admirable conductor that he is.

But the determining fact in the matter is that no good would be accomplished by the concerts of the M. T. N. A. if they were not placed on the highest possible plane of excellence. The spirit of the disgruntled Indianapolis writers and musicians is not patriotic at all, but only sordid and selfish. If local patriotism alone inspired them they would rejoice that their music-teachers were to have an opportunity to hear American compositions played by a trained orchestra, and the Hoosier cornetists, trombonists, and others who feel themselves so full of musical genius, would recognize that a bright day is coming to them when the compositions of their compatriots enlist the efforts and abilities of leaders and organizations devoted the year round to high-class music. It is deplorable that Indianapolis has no permanent symphonic orchestra, but in this respect she is one with all the cities of the country, half a dozen excepted, and need not feel humiliated. Let her go to work to encourage orchestral music and some day she will be as independent even of Thomas and Damrosch as she feels herself to be of Van der Stucken. As for the "cockneyism" "conceited folly" with which we are charged, it ought to be a sufficient answer to that which deserves no answer, being mere billingsgate, that we have done nothing more than to defend the propriety of the engagement of a man born in Texas to conduct some concerts to be given before the cultured and fastidious public of Indianapolis. We commend our esteemed contemporaries to the gracious and benignant influence of that spirit of good-will and affectionate forbearance which streams in with the sunlight on this blessed Sabbath day. Amen.

Communication.

NEW YORK, April 29, 1887.

Editors of The Musical Courier:

RIDICULE is conceded to be the only weapon that ignorance can successfully handle. All educational work having for its object the wider dissemination of musical knowledge and the advancement of any art or science should receive the sober, fair and honest consideration of all intelligent thinkers. I solicit the opinion of such regards the kindergarten system recently illustrated in but a limited way in your valuable journal of the 20th inst. The stale wit of "X. Y. Z." in your last issue, however, smells of the arena of the circus. Low minds assimilate with the fleas he mentions, and are as difficult to open as his fleas are to catch, even to cram an ordinary idea down. Such unfortunate people should have our pity, for, as a rule, in their efforts to "step upon" others they generally find they have stepped upon their own toes. "X. Y. Z." should endeavor to raise the dignity of the profession by honest effort to do what he can to elevate it, and, if not able or willing to do it, not to throw mud at others who are attempting to do so. I infer by his initials that he is at the foot of the A B C class.

Trusting you will please give this reply as conspicuous a place as "X. Y. Z.'s," I am, gentlemen, Your very obedient servant,

G. BERTINI DEWIRE.

A great deal of interest has been lately excited in Vienna by a discovery that a grand-niece of Mozart was living in the city in a state of destitution bordering on starvation. The lady has for some time been living on half a crown a week. Recently she applied to the intendant of the Opera for relief, when the fact of her existence and condition became known. There was a considerable surplus left from the Mozart memorial fund which will be employed for her relief.

Frank Taft.

M. R. FRANK TAFT, the popular organist, was born in East Bloomfield, a small village in Western New York, March 22, 1861. At an early age he showed an unusual talent for the organ, and this possible road to future distinction being realized by his parents he was given the opportunity to study with George H. Bangs, musical director of Genesee Wesleyan Seminary, Lima, N. Y., where he entered in the fall of 1876 and remained three years, during which time he made rapid progress, and on finishing the course at this school was encouraged by all musical friends to continue in the study of music.

William H. Sherwood's Normal Institute being held in Canandaigua during the summer of 1879, and having associated with him some of the most noted talent in America, offered a rare treat for Mr. Taft, who attended all the concerts and lectures, besides studying the organ with Clarence Eddy, the distinguished organ virtuoso.

Mr. Eddy took a great interest in his young pupil and induced him to go to Chicago for a course of study at the Hershey School of Musical Art, of which he was director. It was here that Mr. Taft acquired what has since proved such a delight to all who have heard him play.

Shortly after reaching Chicago he was engaged as organist of Wabash Avenue Methodist church, where he played to the satisfaction of all. This led to a similar engagement at Trinity Church, where he continued until leaving the city.

In study Mr. Taft was a faithful and conscientious worker, often practising ten hours a day besides the time devoted to the study of theory.

He played at numerous concerts in Chicago, and established for himself an enviable reputation as a concert performer.

Mr. Taft came to New York in the fall of 1882, and, after playing at the Church of the Epiphany a short time, went to St. Matthew's Episcopal Church, Jersey City, for one year, but, after playing there about six months, very flattering overtures were made to him from the Clinton Avenue Congregational Church, one of the wealthiest and most aristocratic churches in Brooklyn. The position was accepted, and he commenced in this new field at the expiration of the year in Jersey City, and still continues playing there. A Roosevelt organ was constructed for this church in 1885, which is considered one of the finest church organs in America, and Mr. Taft has won the most cordial encomiums of competent critics by his magnificent performances on this instrument in the church service and at the recitals that he has given there. His success and popularity as a concert organist are too well known to call for further comment. His picture adorns our frontispiece page to-day.

—Mr. Keidel, a New York musician well known and respected in Buffalo, proves to be in a quiet way a philanthropist who accomplishes a vast amount of good in a most unostentatious manner. Some time ago the projectors of a Buffalo charity that has been establishing a country home, where tired men and children could enjoy the green fields and the lake, received a gift of a dozen hammocks. Not until lately was the name of the giver known, but it proves to be Mr. Keidel. Musicians are supposed to be rather a grasping class, but it is to be doubted if there is a profession that can show a better record of good deeds.—*Buffalo Courier*.

—A complimentary concert to Mr. A. Primrose, violinist, was given in Stein Hall on Friday evening last by the following artists: Miss Marian Macdaniel, soprano; Miss Adelaide Foresman, contralto; Miss Hortense Hibbard, pianist; Mr. Frederick Jameson, tenor; Mr. B. H. August Hofmann, violinist, and Mr. Paul Ambrose, accompanist. The concert created an agreeable impression, as the separate numbers of an interesting program were carefully prepared and executed. The Misses Hibbard and Foresman, as also Mr. Jameson and Mr. Primrose, have frequently appeared before the New York public. Miss Macdaniel has a sympathetic, youthful soprano voice, which gives promise of a good future. The young lady is a pupil of Mrs. Anna Lankow.

—Patti's performance to-night will, no doubt, witness some examples of self-sacrifice which, if generally known, would make interesting additions to the "Book of Martyrs." I have heard of families in which the eagerness to be present at the first performance of the diva was only equaled by the indifference to what that performance was to be. To be able to say that they were present at such an expensive entertainment is a satisfaction for some persons beyond the richest strains that ever floated from the throat of a great singer. It is a sort of social stock in trade, and the fact that a sacrifice of the comforts of life might have to be made for such an indulgence would enhance its value in the estimate of those who endured it. One gets a vivid idea of the marketable value of a superb voice from the price which it commands at the opera, and, in a large view, there is nothing to complain of in the fact that nature and art can exact such a pecuniary tribute to their claims. The only regret regarding this range of prices is that it shuts out many zealous lovers of music, while letting in many persons whose chief enjoyment in the performance is that they are abundantly able to afford it. When a seat in the family circle costs two dollars, there will inevitably be some devotees of opera who will spare this sum from more urgent needs. I am in hopes that among the benevolent societies of the future there will be one to equalize the differences in income and taste, and enable every person to whom fine music is a necessity to enjoy it at the expense of the rich who have no appreciation of its attractions.—*Boston Post*.

PERSONALS.

MAJOR INNES RANDOLPH.—Major Innes Randolph, musical and dramatic critic of the Baltimore *American*, died on Wednesday, aged fifty years. He was the father of Harold Randolph, the talented young pianist, whose performance has been referred to in these columns. Mr. Randolph was a great lover of good music and a gentleman.

HE SUDDENLY SKIPPETH.—Galassi, of the Patti Opera Company—if the organization deserves the title of opera company—left for Europe suddenly last Saturday, about three weeks before the end of his contract term. Much gossip and conjecture exist in Third-ave. circles as to the cause of his rapid retirement, but the matter is of itself so insignificant that we have not even attempted to inquire into the act.

MR. HINRICH'S GETS THE FIRST.—We quote from the San Francisco *Argonaut*: "Theodore Thomas was reputed to have said, the last time he revisited San Francisco, that he was perfectly willing to come, although he knew himself to be personally unpopular, because San Francisco genuinely loved music. This time he wears a constant smile on his face, as though satisfied that it now loves him. It does like him better than it did, but still the first encore of the season came under Gustave Hinrich's baton."

MR. PROCHAZKA'S PURCHASE.—The full details of the purchase of the *Keynote*, by Mr. J. O. Von Prochazka, from the printer of the paper (who was the real owner); the legal documents that were issued for certain peculiar reasons; the condition of the paper at the time of the transfer, &c., would, had all these events happened some time ago, have made interesting reading. At the present time a recital of these events is of no special importance. Mr. Prochazka will issue the paper regularly every month, no doubt with success. Frederic Archer will be the organ editor—not the editor of the organ.

AUS DER OHE AND A PHILADELPHIA CRITIC.—The Philadelphia *News* sent its sporting editor to write up a concert by the Boston Symphony Orchestra, and in writing about Miss Aus der Ohe he got off the following: "Her figure, hands and arms are masculine and powerful. The development of her deltoid muscles was extraordinary. From the audience it looked as large as a boxer's biceps. Naturally, with such a physical organization, she could master the extraordinary difficulties of a Liszt concerto, which no pianist ever played perfectly. Above all, her confidence in her mastery was apparent, and at her hands, or rather from her shoulder, hitting almost cyclopean difficulties seemed easy."

THEY ALL SAIL AT ONCE.—The City of Rome, which left these shores last Wednesday for Liverpool, took a number of musical people to the other side. All these sailed: Mrs. Belle Cole, Mrs. Bulkley-Hills, Michael Banner and Mr. Perugini. Marshall Wilder was also on board and so was Mrs. Frank Leslie.

THE ATLANTA MUSICAL ASSOCIATION.—The Atlanta Musical Association gave the second concert of the season on April 25 at De Giv's Opera-House, under the direction of Sumner Salter. The following artists assisted: Mrs. Mary Turner Salter, soprano; Mrs. Constantin Sternberg, contralto; Mr. Alex. W. Smith, tenor; Mr. Stephen A. Ryan, basso; Master Stuart MacLean, soprano; Mr. Alfred J. Wurn, violin; Mr. Paul De Give, violin; Mr. Adolph Wurm, viola, and Mr. Emile Bischoff, cello. The third concert will take place during this month.

HELP ALONG THE TALENT.—What can be done to assist a young lady of extraordinary talent, whose friends are, however, without means, to procure her a musical education? Under very unfavorable circumstances she has already developed much ability as a pianist, has ambition and application and would undoubtedly become a leading pianiste were an opportunity for study offered her. Anyone inclined to perform a noble act in a worthy cause may address THE MUSICAL COURIER Chicago office, 148 State-st., for any further information relating to this subject.

BOWMAN.—Mr. E. M. Bowman, the eminent organist, took leave of the congregation of the Second Baptist Church, of St. Louis, Mo., last Sunday with a special "service of song." The church was beautifully decorated with cut-flowers and potted plants. There were 2,500 people present, the house being "jammed" an hour before service began, and, of course, thousands could not get nearer than the street. With the windows open (it being warm in St. Louis), the two streets and side yard made good places to hear for all but softer portions, and these were duly improved. The Rev. Dr. Boyd treated his address in a novel and beautiful method, regarding the whole as "The Harp of Praise" and each subdivision as one of the strings which he would place on this harp and which the choir would be asked to strike in the musical illustration at the close of each part.

ALBONI.—The once celebrated contralto Alboni offered to sing at the translation of Rossini's remains. The offer was declined, not on the ground that the vocalist had lost her voice, but because the Italian Roman Catholics deem it impious that a lady should sing in church.

ELSON.—Mr. Louis C. Elson has just completed a course of lectures on musical topics, which, while not as erudite and scholastic as those given last year by Professor Paine, and covering different ground, have been of a noteworthy character, demanding a great amount of preparation, which, in these days of

reluctant recognition on the part of the public of labor of this sort, has doubtless gone unheeded, save by the decent few; but a man can take the greatest possible satisfaction from such occupation; the results are the right sort of legacy to hand down.—*Boston Evening Traveller*.

TREBELL AND MUSIN.—Mrs. Trebelli and Ovide Musin, after a successful tournée in California and British Columbia, arrived here on Sunday. They have been engaged for a number of concerts by L. M. Ruben and will sail for Europe the end of this month.

LANKOW.—Mrs. Anna Lankow, the eminent contralto, who is one of the best musicians and possesses one of the richest and most sympathetic voices at present in this country, has been offered a position in one of the first churches in this city.

DUTTEN.—Miss Jennie Dutten, the well-known Chicago soprano, who has been engaged for Dr. Armitage's church in this city, will sing the soprano solo part in Max Bruch's "Frith-jof," to be performed at the Philadelphia Academy of Music May 7.

BENSBERG.—Miss Kate Bensberg, late of the National Opera Company, who made her first appearance here in Goetz's "Taming of the Shrew," has organized a grand English opera company, consisting of "four members" and is playing "Bohemian Girl," "Fra Diavolo" and "Martha," minus chorus, &c., in the far West.

PINNER.—Miss Carlotta Pinner, soprano, who was engaged by that magnificent, well-organized company, the American (now National) Opera Company, and discharged before she made her appearance, has been engaged for a two months' English opera season under Manager Sam Fort, of Albaugh's Opera House, Washington.

ALAMEDO.—Anita Alamedo, under which pseudonym is hidden the name of Miss Annie E. Gleason, of San Francisco, made a successful début at Lonigo, in Venice, on the 14th inst., as *Amina*, in "La Sonnambula." She is a pupil of Mr. Albert Visetti. The Italian press pronounces her voice phenomenal, of a most vibrative and sympathetic quality.

GIURI.—Maria Giuri, the premiere danseuse, who was one of the few attractions of the National Opera Company, and left it because it was in arrears with her salary, has refused three excellent offers from Mr. E. G. Gilmore, the Kiralfy Brothers and from Mr. Edmund C. Stanton of the Metropolitan Opera-House, as assoluta. She prefers to return to her sunny Italy.

ADAMS.—Miss Teresina Adams, a young American soprano, who has been one of the fortunate Americans who for the last three years has been engaged at provincial theatres in Italy, has arrived in her native city, Boston.

SALTO.—Eugenio Salto, the tenor, who appeared in this city with the unfortunate Angelo Opera Company, has met with success in Florence, where he appeared in "Faust" and "Giocchina."

PAULINE OR PATTI.—Rafael Joseffy relates the following: I was annoyed and amused by a little incident which occurred at the Metropolitan Opera-House last week on a Patti night. The great and only Adelina had just finished the jewel aria in "Faust;" the enthusiasm and applause of the enormous and fashionable audience had hardly ceased when an usher, with an important air, strode down the middle aisle and approached two country cousins with the request to show their seat checks.

"Certainly," said one of them.

"Yes," said the usher, "this is all very well; but you have got in the wrong house. You belong in the theatre across the way."

"We do, do we? We bought these tickets at the cigar stand in our hotel and we don't propose to be hustled out of them by you or anyone else. We have come to see 'Erminie,' and we propose to see it out."

A titter was then observed by the ladies who accompanied the usher and expected to take possession of the seats occupied by our "Erminie" friends.

The usher then endeavored to explain to them that the door-tender had made a mistake.

"Well, but is not this 'Erminie' that they are singing?"

"No!"

"What! And that was not Pauline Hall who sang just now?"

"No, that was Patti," responded the usher.

"I thought it could not be Pauline Hall," said one of the art critics. "Pauline's middle register is more extensive and she does not wear so many clothes."

"Yes," said the other, "and she sings a darned side better."

With threats of vengeance on the usher our friends left for the theatre *vis-à-vis*.

C. N. ALLEN ON TROWBRIDGE'S "EMMANUEL."—The following letter by Mr. C. N. Allen speaks for itself:

BOSTON, March 28, 1887.

J. E. Trowbridge, Esq.:

MY DEAR SIR—I am glad to learn that there is a prospect of repeating your oratorio at Newton. Its first presentation gave such unqualified pleasure to the large audience, and was also so enjoyed by the soloists and orchestra, that I am sure a second performance will be welcome. It seems to me that your desire to produce an oratorio of moderate difficulty, suitable for small choruses and singing clubs, musical conventions, &c., has been admirably carried out. The arias are melodic and the concerted numbers for solo voices especially interesting; the choruses sufficiently long to test, but not to fatigue a chorus, and the music throughout suits the sacred character of the Saviour's life on earth, and brings out the strong points of the libretto, extracted as it is faithfully from the Bible truth. The scoring for the instruments is especially well done, and the work can be played with effect by

an orchestra of ten, but by adding to the strings and making the whole about fifteen the general result will be greatly increased and better support given to the chorus.

I do not doubt that your work will find its sphere of usefulness and become widely used when its consistent character (which is in keeping with the plan you formed at the outset) and its musical effectiveness are known. With my hearty good wishes, I am yours very truly,

CHARLES N. ALLEN.

DILTHEY.—Miss Minnie Dilthey, the charming little soprano, who will be remembered as the *Amor* in last year's performances of Gluck's "Orpheus," by the International—beg pardon, National Opera Company, is now a member of the Emma Abbott English Opera troupe and has met with considerable artistic success in such important roles as *Filina* in "Mignon," *Amina* in "Sonnambula," *Arline* in "Bohemian Girl," &c. The Western press praises the young lady's sympathetic organ, good vocal training and her histrionic abilities. The Abbott Company, who extended their Western circuit as far as San Francisco and almost everywhere drew good houses, have lately appeared in Detroit, Cleveland and Pittsburgh, and will close their present season at Washington on the 7th inst.

MCGUCKIN.—The London *Figaro* announces that the popular tenor Mr. Barton McGuckin signed an engagement with Mr. Carl Rosa for the London season, which will begin at Drury Lane on the 30th inst., and also that Mr. McGuckin has undertaken to sing the principal tenor parts in Wagner's "Lohengrin" and Mr. Corder's new opera, "Nordisa." It is further asserted that McGuckin will renew his contract with Carl Rosa for next season, so that it would seem idle talking of his appearing here with the National Opera Company, even if that institution should still be counted among the living next season, a fact which we are very much inclined to doubt.

GROVE-BENNETT.—It is great fun to read the conflicting opinions on the proper number which the great C major symphony by Schubert should bear, especially from the pens of the program analysts of London. Mr. Grove, with the enthusiasm of a discoverer and investigator, says it should be No. 10; Mr. Joseph Bennett, with suave dignity and imperturbable countenance, says "Prove it." In the Breitkopf & Härtel catalogue of Schubert's works it is styled No. 7. But then none of the members of the great German publishing house ever dove into closets and garrets for hidden manuscripts as did Mr. Grove, and Mr. Bennett, although he rushed through America seeing it wrong side foremost, is a good deal of a conservative.—*Boston Evening Traveller*.

MISS HENNINGES DID IT.—The following comment in a Cleveland paper is excellent, and shows how the proper culture is penetrating in all directions:

At the bottom of the program at the concert held at Case Hall, Thursday night, were the words, "positively no encores." The person who acquired the hardhood to place those words there should be given a gold medal, properly inscribed. The encore fever that breaks out in so many of our audiences needs curbing about as much as any evil we know of. Possibly a spirit of fairness compels an audience to encore a poor performer because it was thought best to bring back the good one, but, all the same, it detracts from the latter without adding any lustre to the fame of the former. The allopathic remedy of "positively no encores" should be carried out rigidly for a year to come.

Miss Dora Henninges gave the concert referred to and she announced at the bottom of the program: "Positively no encores."

Mr. Kelley's "Macbeth" Music.

TO those who went to Chickering Hall last Wednesday evening, rejoicing in the expectation to hear some original, strong and characteristic music, Mr. Kelley's entertainment, under the auspices of Mr. McKee Rankin, was a profound disappointment. The incidental music to "Macbeth," which was so intemperately and indiscriminately praised by the newspapers of San Francisco two years ago, turns out to be a very ordinary work in the opinion of the connoisseurs of New York. We make the record in sorrow, for we had hoped that for the sake of the cause it would appear that the young American composer had really produced something worthy of the name of dramatic music, and worthy at least of some of the fulsome praise lavished on him on the Pacific Slope.

We observe, and we are not surprised at it, that some of the newspapers in their reviews of the performance show what seems to be bad temper. The fact is creditable to the reviewers, for it discloses that they went to Chickering Hall in a serious frame of mind and cognizant of the artistic dignity which incidental music to Shakespeare's tragedy ought to have. In several ways the performance challenged the indignation of every serious-minded music lover. In deftly-obtained notices in the dramatic journals, and even in some of the large dailies, Mr. Kelley was cried up to be a genius and his "Macbeth" music a revelation; the analytical program put in the hands of the listeners at the concert contained reprints of the opinions of the San Francisco papers, in which Kelley was unblushingly lifted to the side of Wagner, concerning whose music the writers of the notices probably know as much as they do of Volapuk; then, to make matters worse, the hall was filled with Mr. Rankin's theatrical and semi-quasi-occasionally professional friends, who, as they were in duty bound to do, applauded uproariously and provided Mr. Kelley with the essential ovation.

At the same time the absurdity and dishonesty of the whole proceeding was made obvious by the fact that the melodramatic music which followed the familiar speeches of *Macbeth*, which it was supposed the audience had gathered to hear, was always drowned by the applause which greeted the ranting, tearing, mousing declamation of D. H. Harkins, a tragedian of the stripe that believes that passion, poetry and noise are synonymous terms.

Some of the newspaper criticisms were made to smack of pro-

vincialism by the manner in which they rebuked the difference between lofty pretense and puny accomplishment, but to have Mr. Kelley, who has a world yet to learn in the technics of his profession, to say nothing on the subject of inspiration, held up as the "Wagner of American music," and as one whose place was "very near to the prophet of the music of the future," was, it must be confessed, dreadfully trying to the equanimity of music-lovers familiar with the masterpieces of Wagner.

But to our mutton. There is so little real muscle in it that it need not detain us long. Mr. Kelley's method causes no brain racking. He has got a superficial idea of Wagner's system of "leading motives" and has applied it in an amateurish way to half a dozen or more pieces which accompany the dialogue in what an actor would call the chief scenes of Shakespeare's tragedy. His typical phrases, when they are not borrowed, have little to justify their existence and we failed to discover any inventive ingenuity whatever in the varying of the phrases. In fact, all of the pieces sound alike and there is no difference in character between the music which accompanies *Macbeth* and that which goes with the witches.

Some of the music is effectively orchestrated, but there is no variety in color except in the *entr'acte* pieces. The overture has some excellent ideas in it and something might be said in favor of the "Royal Gaelic March," but the so-called "Symphonic Prelude" to Act V. is nothing less than a musical monstrosity. To mention anybody who has put such discordant noises on paper and called them music in the same breath with Wagner ought to be a penal offense.

The Gounod Society's First Concert.

THE initial concert given on the 27th by the Gounod Vocal Society, a comparatively new organization, under the efficient direction of Mr. William Edward Mulligan, organist of St. Leo's R. C. Church, was one to be included among the most spirited and thoroughly delightful affairs of the sort which have marked the closing season. The solo talent secured was so accomplished as to be sure of giving especial pleasure; the program was kept within the precise limits which we wish would occur to other concert-givers, and there was novelty and taste to make it acceptable. Mrs. Maria Salvotti, Miss Josephine Le Clair, Miss Anna Trischet, Mr. Carlos Hasselbrink, Mr. Carl Walter, and several others took prominent shares. The "Gloria" from the *Messe Solemnelle* of Rousseau, a strikingly brilliant and scholarly mass (by a Parisian organist who has been attracting attention among French musicians by his qualities as an ecclesiastical composer), and the enormously dramatic duet from the third act of George Bizet's opera, "Les Pecheurs des Perles," admirably sung by Miss Trischet and Mr. Coletti, were noteworthy numbers. The "Pecheurs" is, by the by, about to be produced in London, and if this remarkable fragment of Bizet's rather discarded work is at all a specimen of the score it will be sure of much more than any *succès d'estime* because of "Carmen." So far as we know, it is the first time a selection from "Les Pecheurs" has been given here, and it was a timely choice. The audience entirely filled pretty little Steck Hall, and was both a fashionable and an enthusiastic one. In course of the evening a gold and ebony baton was presented to Mr. Mulligan by his singers. The choral work of the evening was exceedingly good, and the society has made such marked progress under his leadership that much is to be expected of it by the end of another year.

HOME NEWS.

Philip R. Maverick, who for so many years was secretary of the New York Conservatory of Music, died recently at the residence of his brother and was interred at Greenwood on April 20.

Louis Maas will play at Cleveland on May 10 and 11 with the Gericke Orchestra. He will play the Schumann concerto and the C major fantasia of Schubert, arranged the orchestra by Liszt.

It is probable that the Patti farewell appearance in this city next week may take place at the Academy of Music. The directors of the Metropolitan Opera-House want to raise the rental for the use of their house for the farewell appearance of the diva and ask such a large sum that Mr. Abbey has secured the Academy, and may go there instead of taking the Metropolitan at the rent demanded.

Mr. Lambert succeeded admirably in attracting a highly intelligent audience at his recital in the hall of the Long Island Historical Society, Brooklyn, last Friday evening. He avoided carefully works which were beyond his power and showed feeling and expression in Raff's "Gigue and Variations," op. 91; Reinecke's gavotte in E flat; the Chopin ballade in A flat, and Liszt's arrangement of Wagner's "Spinnrider." Mr. Lambert, who is a very painstaking pianist and has done some good and honest work this winter, showed in the above-named numbers that he possesses intelligence and refinement. The recital was highly enjoyable.

There is no reason why Boston should not have a season of German opera, of more or less duration, fully equal, musically and artistically, to the Metropolitan Opera in New York. For in Boston we have already many, we had almost said most, of the elements necessary to the undertaking. We have a musical conductor of wide experience, quite capable of being the musical head of such an enterprise; we have an admirably trained orchestra; we have a large and convenient theatre; all we need to bring here in the soloists, who might combine this work with the

New York season, some of the chorus and the scenery. As we have said, there is a large and influential public, ready, nay eager, to support such an enterprise. It is only necessary to use the means at our disposal, judiciously combined with those procured from abroad, and Boston will have the finest opera in the country with Mr. Gericke in the conductor's seat, and the Boston Symphony Orchestra around him.—*Boston Post*.

The press-worker of the National Opera Company planned a banquet for the critical fraternity at the Occidental Hotel for Friday night of last week, which was intended to be a select and swell affair. The invitations were sent out R. S. V. P., but, contrary to usual etiquette, no response was sent. Not wishing to squander the funds of the National Opera unnecessarily by ordering an elaborate feed without knowing how many would tackle it, Seymour Locke made a personal visit to each of the critics to make sure whether they would show up. It rather staggered him to find that the press-gang were not willing to feed at the expense of the N. O. C., and so Locke and the press-worker of the organization had to content themselves by entertaining some of the cheap element of the Bohemian Club, which can always be depended on when there is a chance for a free feed.—*San Francisco Music and Drama*.

Jerome Hopkins on Boucicault and Nym Crinkle.

IT is really too funny to observe the common lapsi pennarum of average paragraphists the moment they attempt to handle music.

Thus Mrs. John Sherwood (whose oracular screeds now amuse readers of the *Sunday World*) last Sunday cited Beethoven as a typical "executive musician," when every student knows that it was as a performer that the immortal master cut his poorest figure. A short time ago the same lady again stumbled in mentioning "the airy grace of Cherubini." She might as well have raved over the airy grace of President Cleveland or of our worthy friend Henry Bergh.

And now both Dion Boucicault and "Crim (Con) Ninkle" or Nymph Crinkle (which is it? we never can tell exactly), favor us with their views on the opera *versus* the drama as vehicles of expressing thought.

To be sure Mr. Boucicault has written (in the *N. A. Review*) some blasphemous rot, but in attempting to answer him, our cranky hero of alliterative propensities has perpetrated worse stuff, and which fairly ferments in its own effusive and obtrusive patrescence. Witness, from Mr. Boucicault:

I.—"Let us remember that music contains no great abiding truths."

II.—"An opera-singer cannot be regarded as an actor."

III.—"Music is the most sensuous and the least intellectual among the arts."

Which are, of course, "*non-suited*" by pointing to the canons of harmony and irrefragable relations of the fundamental chords to each other, such as those of the dominant seventh to the tonic, the resolutions of *ritonus*, the correlations of sequential phrases, &c., surely quite as immovably "great and abiding" truths as those of logic or of mathematics. Scores of great opera-singers have been great actors; for example, the late Schroeder-Devrient, Lablache, Grisi, Ronconi and the living Materna, Lucca, Maurel, Patti, &c.

As to music being "the least intellectual of arts," musicians have grown tired of this offensive libel from writers with a vacuum where music might have been, for we do not doubt that to a lark mud and to an oyster sunlight are equally superfluous.

Such writers seem oblivious of the tripartite nature of music, namely, that it is an amusement, an art and a science. Most writers get as far as the (out) skirts of the goddess, and, being snubbed and consequently not allowed a more intimate acquaintance, they naturally think that she is *all* amusement or skirts, but worthy adorers know better, for of a *true* goddess her skirts are the least durable appendage.

Form, modulation and tonality comprise the highest embodiment of musical creation, and these are the most despised by your modern slash scribblers on music, because their proper valuation depends upon just those very qualities of mind which are wanting to the said scribblers.

Whist is said to possess its greatest value in being an educator of the memory, yet these gentry do not claim against whist as being "unintellectual."

To estimate the value of an argument one must remember the premises and keep in mind the illustrations of metaphor. If the listener cannot do this, the orator might as reasonably try to convince or enlighten a tombstone. And it is just so in the highest class of polyphonic music.

If one is denied native tonality it is surely absurd for him to attempt to follow a plexus of modulation, whose beauty depends upon such a presupposed capacity in the listener, and if the latter cannot remember the tonic three seconds after it is sounded, surely he cannot expect to enjoy the ramifications of passages which depend upon their relationships to the tonic.

It is the consciousness of Mr. Boucicault's very non-reputation as a musician that can reconcile us to such an ill-advised betrayal of ignorance as he has displayed, but while his amazing genius in another direction commands our respect and in a measure reduces our indignation, the presumption of his would-be critic in effrontery and down-right musical illiteracy only excites the contempt alike both of musical and literary scholars. Mr. A. C. Wheeler (Crim Nickel) begins by linking "Donizetti, Auber, Mozart and Rossini" together as composers of "Italian" opera! He continues:

Nor do I see any abstract reason why tones as well as articulations should

not be used to express emotions in art, when man in nature invariably uses them for that purpose.

Unable to perceive the fine Celtic irony of Mr. Boucicault, who (like Talleyrand in his valuation of words) probably considered the conventional use of tones by common singers as an aid, not to the expression but to the concealment of thoughts.

But Mr. Wheeler gets pretty near the truth by accident when he says:

You see, my dear Boucicault, there are certain truths for the apprehension of which we have got to climb up above the evidence of our own senses to something like a philosophic height.

Now, if he had only written "above the evidence of Mr. Wheeler's own sense" he would have bettered things considerably, for Mr. Boucicault is undoubtedly right when he says that no one naturally *sings* ideas to his neighbor, but *speaks* them.

Mr. Wheeler refutes this; and in maintaining that "tones are natural" he seems to confuse synonyms, for all tones are certainly not *musical* tones.

Nym assures us that Donizetti's opera "Favorita" is superior to his "Lucia," which is not surprising from the same "critic" who lately called the "Cowboy Pianist" (a whole column of) a genius! But both are funny reading to a musical scholar.

Mr. Boucicault's inquisitor proceeds:

Your condemnation of Donizetti for not being able to walk on one crutch when his task called for two [two crutches?] is of a same piece with the condemnation of the writer who says, with biting sarcasm, Donizetti wrote an opera in one year when he might have taken four years. And this assault on fertility of invention and fluency of expression, because Wagner had neither, smiles with unwitting audacity Hindel, Haydn, Bach and Mozart.

Of this quotation let us begin by reminding Mr. Wheeler that even cripples do not commonly walk on crutches, but on the floor, and as to blaming Donizetti for not having taken the same time to write an opera that it did Wagner, Mr. W. might be reminded of the fact that neither did Wagner leave forty-two operas behind him. Furthermore, Mr. Boucicault did not smite Haydn or Bach, for the simple reason neither Haydn nor Bach composed operas. Really a little reading up of facts would not hurt Mr. Wheeler before presuming upon their public discussion.

But Mr. Crim almost equals Mrs. John Sherwood when he favors us with the "truths which have come down to us, and which breathed haltingly and faint in the Aeolian murmurs of Pergolese and Palestrina," two of the most recondite of those Italian contrapuntists from whom even German scholars learned their musical ABC! "Aeolian murmurs" in double counterpoint is good, very good indeed; especially in those Palestrina motets sung so charmingly by the Sixtine Choir at the late Baroness Bunsen's famous receptions in Rome, and at some of which the dear lady used to assure her friends that "Mendelssohn played so charmingly, quite in the style of Chevalier Neukomm!" Now that we think of it, doubtless Nym Crinkle would have perfectly agreed with the enthusiastic and discriminating hostess!

We shall give but two more excerpts from our wonderful oracle of criticism:

M. Fete, a persevering Frenchman, went on a similar exploring expedition and reached the same open sea. He discovered Miriam singing Moses's ode two hours before Homer went into the business.

To which we need but to remind the reader that there was no *Fetes*, but "Fétes," and as for Homer, it is very certain that he was no more guilty of singing Miriam's song than Mozart was of composing Italian opera, as Mr. Crinkle has also asserted, unless it was Italian in a Mrs. Thurberickian sense. Regarding Mr. Boucicault's remark that

Music being the most sensuous and least intellectual among the arts is understood without effort and gratifies equally the savage, the child and the serpent, Mr. Wheeler says it is, of course, not true. The serpent is soothed by rhythm. The child is tickled with a lullaby. The man measures his enjoyment of music by his whole development. The savage that thrilled at the tom-tom would not be moved by the seventh symphony.

The beautiful mixture here is really delightful, the fact being that Mr. Boucicault's asseveration is notoriously true, for, psychologically considered, the child, a serpent and a savage are very similar, all three acting mainly from impulse under violent nervous excitement, such as loud music would naturally produce. As to comparing Beethoven's seventh symphony with the tom-tom, we might remind Mr. Wheeler that a composition for the latter has not four movements, dynamically diverse; moreover, the effect of both examples might depend as much upon how they were handled as the effect of a pen, when guided by a musical scholar and by a clochopper literary hack, such as the musical critic of the *World and Times*.

There is still another exception to be taken to Mr. Wheeler's puerile and sweeping *non sequiturs*, for to one child which is susceptible to melody there are scores of children who appreciate accent and rhythm. In this the child exactly resembles Mr. Wheeler's serpent, as is proven by the Indian snake-charmers, whose rude music is always loud, boisterous and *ben marcato*.

But Nym's parting shot is now to claim attention:

"Mr. Boucicault," you say, "let us ask the wildest melomaniac on the press this simple question: 'If any of your tenor *Romes* or soprano *Lucias* should lose their voices and find themselves obliged to tender their services as actors in any dramatic company, where would they stand?'"

I reply (Mr. Nym says) on behalf of the wildest melomaniac, that that is exactly what Charlotte Cushman did, and you shall tell me where she stood.

Holy Moses and green spectacles! Miss Cushman was neither a tenor nor soprano, but a *contralto*. So Mr. Boucicault is not yet quite crushed by Nym Crinkle. Truly yours,

CLOVER HILL HERMITAGE, May 1, 1887.

JEROME HOPKINS.

HOW TO LEARN SINGING.—Go into the bank and pick up a few "notes." You may subsequently learn what is meant by "bars."

Centennial Celebration of the Birth-day of Ludwig Uhland.

THIS interesting festivity took place at Steinway Hall Wednesday evening, April 27 last. The three societies, German Liederkranz, the Arion, and the Social Scientific Society, of New York, had arranged the affair in the most skillful and effective manner. Mr. William Steinway had been unanimously chosen president of the festival, and the élite of our New York and Brooklyn German-American community assembled in vast numbers to do homage to one of Germany's greatest and most beloved poets.

The three societies paid all expenses, and the entire gross receipts were devoted to the German Hospital fund of the city of New York.

A colossal bust of Ludwig Uhland had been modeled by the German sculptor Alois Loehrer, of New York, and was placed on the stage tastefully decorated, the Liederkranz and Arion choruses, aggregating 200 singers, being grouped around the bust, and the whole presenting a most imposing view.

Precisely at 8 p. m. the president, Mr. William Steinway, stepped upon the stage and opened the program by delivering in a clear, ringing voice, the following address:

LADIES AND GENTLEMEN—On the 5th of April, 1860, just fifty years had expired since Ludwig Uhland was made a doctor at law by the university at Tübingen. In celebration of this memorable day that renowned university conferred upon her renowned son a renewed diploma accompanied by the following address:

"To the distinguished poet of our day, the subtle, indefatigable searcher of German antiquity, the man conspicuous for his unstained character and pure and faithful sentiments, the bravest incorruptible champion for the right and the constitution."

My esteemed listeners! We are assembled to-day for the purpose of celebrating the centennial anniversary of this man as Germans, to honor a beloved kindred spirit as German-Americans, in order to pay our homage to the most valiant defender of freedom, unity and grandeur of our German Fatherland, and as singers to render thanks to the creator of our most glorious songs. Difficult though the task be to do full justice to the memory of such a man, let us endeavor to accomplish it by simply doing our best.

You, esteemed partakers in this interesting event, have set us the very best example by appearing in such magnificent numbers. Let us proceed, then, to this mutual, delightful undertaking, moved by that pure enthusiasm that the memory of Ludwig Uhland must arouse in every German-American, and especially in us singers. For above all others have Uhland's high poetical creations been chosen for their songs by our immortal German masters of the tone art, and they have aided us German singers in our happy mission to awaken to such a gratifying degree in American hearts the taste and love for truly good music and song.

On, then, in the first ranks, brothers in song, and let us proclaim in his "Bridal Hymn" our close kinship with the spirit of Ludwig Uhland, whom we approach with a bride's devotion!

Amid the hearty applause of the audience the chorus arose from their seats, and, under the baton of Mr. F. Van der Stucken, sang Uhland's "Bridal Hymn," by K. M. Kunz, in most effective style.

Mr. Steinway thereupon introduced Dr. Jos. N. Senner, who delivered a most able address on "Ludwig Uhland as a Patriot and Politician," which was listened to with breathless attention by the cultivated audience, the chorus chiming in with a masterly rendition of Uhland's "To the Fatherland," by Conradin Kreutzer, under the leadership of the venerable Agricola Paur, honorary conductor of the Liederkranz. The chorus had to be repeated.

Mr. Steinway next introduced Mr. Udo Brachvogel, who delivered an able though somewhat too lengthy discourse on Ludwig Uhland as a poet, reciting quite a number of his most celebrated poems. During this address Mr. Anton Schott (whose grandfather was an intimate friend of the poet) sang settings of poems by Uhland: "Morning Song," by Clayton Johns, of Boston; "Faith in Spring," and after Franz Remmertz had sung "The Ancestral Tomb," by Listz, Schott sang Uhland's renowned poem, "The Minstrel's Curse," by Heinrich Esser, in such a telling, superb manner as to fairly electrify the audience, who were not satisfied until he sang for them Schubert's "Wanderlied" as an encore.

The chorus then sang Uhland's Shepherd's Sunday song, "This is the Lord's own day," by Conradin Kreutzer, in grand style, thereby terminating the grandest celebration of this kind which has taken place in New York since Schiller's centennial birthday in November, 1859.

New Music.

WE have received the following musical compositions by Anton Streleski:

PIANOFORTE.

Romance Russe.....J. Fischer & Brother, New York.
Premiere Mazurka.....J. Fischer & Brother, New York.
Souvenir de Peterhof.....Detroit Music Company.
"Valsero".....Detroit Music Company.

VOCAL.

"Was it I?" Ballad.....Detroit Music Company.
"A Day Dream," Ballad.....Detroit Music Company.

Now, these are charming pieces, their only objection, if one can so term it, being that they are several miles above the comprehension of musical amateurs in general; but as amateurs are usually audacious and have no objection to climbing, it is possible that they may ultimately "arrive."

The "Romance Russe" is a dreamy affair in F sharp major, with two intermezzos in A major and F sharp minor respectively, the latter being particularly quaint and attractive; each of the themes is full of surprises in the way of novel musical figures and remote harmonic progressions, but they are all deftly managed and the result is admirable.

In the "Mazurka"—a charming *morceau de salon*—the same characteristics are noticeable, and the second phrase, with long,

sweeping harp-like effect, is full of grace and elegance. The "Mazurka" is marred only by a curious interjected episode in eight bars on the seventh (nominal) page; this seems incongruous and to be without any particular excuse.

The "Souvenir de Peterhof" is a little gem and is all too short for one's liking. It is simple in construction but very melodious. We must, however, take exception to the use of *pizz.* in any composition. Perhaps some miraculous being may at some future day be found who can touch the keys of the piano with eight different degrees of force or lightness—from *f* to *p*—but he has not yet made his appearance.

The "Valsero" seems a little less original than its predecessor, but it is much more brilliant, or, rather, it is somewhat brilliant, for the others do not possess that quality in the least degree; in fact, it is perfectly evident that Mr. Streleski does not write for piano-pounds at all. Although these four works are not of great technical difficulty, they nevertheless demand a great deal from the pianist; his use of the pedal must be faultless, and he must possess a refined and delicate imagination. This, of course, bars out the majority of pianists (so called).

The little ballad, "Was it I," is a quiet, unpretending little melody, which is far superior to the words, whose rhythm is the most peculiar affair that one can well imagine; they are attributed to the Baroness Porteous, and the lady's title is certainly suggestive.

The "Day Dream" is more pretentious, and is, without any reservation, a beautiful song: the melody is pure, fresh and pleasing, and the accompaniment is simply delightful. The words are again by the "Baroness" and, of course, are unscannable, which is unfortunate for Mr. Streleski. Nevertheless, the composer's ability is so evident that one can forgive the words, always provided that "he will not do so again."

We had intended to review a few other pieces by different composers, but have decided not to do so in this article. It has been such a pleasant surprise to find six musical compositions which are so full of genuine merit that we have not yet recovered from our natural astonishment, and we do not propose to spoil our contented mood by tackling machine values and topical songs.

It is unnecessary to say that this journal is acting as agent neither for any particular composer nor for any publishing house, but we should be doing less than our duty if we failed to recommend musical amateurs to procure these works of Mr. Streleski, for they are, in every sense of the word, most attractive.

FOREIGN NOTES.

.... The manuscript sketch-books of Balfe have been purchased from the composer's widow by the trustees of the British Museum, greatly adding to the interest of the autograph collection of the full scores of his operas already to be found in the national library.

.... Mrs. Emma Nevada is living quietly with her husband, Dr. Palmer, in Italy, taking great happiness in her little baby girl, but looking forward to an appearance next season in Italy. She would like an engagement in America, but does not yet see an opening that promises much for Italian opera.

.... It is now definitely decided that Patti will give twenty performances of opera at Her Majesty's Theatre, London, during May, June and July. The company will include Misses Griswold and Valerga, Mrs. Scalchi and Novara, Messrs. Guille, Vicini, Del Fuente, Galassi, Novara, Abramoff and Corsi, with Cavalazzi as chief dancer, Arditi as conductor, and Mr. Abbey as impresario. The repertory will be "Traviata," "Semiramide," "Carmen," "Faust" and other operas. *Tout comme chez nous.*

.... What may be hoped is a deathblow to piano-drumming, having been given publicly by Mr. Gounod in a pungent letter to Camille See as follows:

DEAR SIR—You ask me my opinion as to the share of piano study which should be allowed in the education of young girls. A reply seems to be most easy—the least time possible for those not studying professionally. This is my sentiment in plain words. *Je vous le livre.* Yours,
CH. GOUNOD.

.... Another season of Richter concerts was yesterday begun at London. In the list of promised works are five by Wagner to be given, as against nineteen of all other composers. Among the latter are Bruckner's symphony in E minor, which has never been performed in London, although several times promised; two pieces by Dvorak, a portion of Goldmark's opera of "Merlin," Stanford's Irish symphony, Cowen's new symphony in F, and a new work by Hubert Parry. These concerts are looked forward to with great interest among English musicians.

.... During Mrs. Schumann's recent visit to London she was so greatly struck by the high ability displayed as a pianist by the youthful son of the distinguished English tenor, Mr. Edward Lloyd, that she offered to take him under her artistic charge. The young gentleman, accompanied by his father, by Mr. Santley and Mr. Vert, therefore traveled on Saturday morning to Frankfort, whence the tenor will have returned almost before these lines appear in print. Mr. Santley and Mr. Vert have gone on for a short holiday to Italy. As to young Mr. Lloyd, the pianist, we may expect to hear him in about three years' time at the Monday Popular Concerts.—*London Figaro.*

.... A paper by W. Ashton Ellis, of London, "on Wagner as Poet, Musician and Mystic," read before the Society for the Encouragement of Fine Arts, London, has been published. It marks one of the developments of the English Wagner agitation and is a valuable brochure. From a circular issued by the London branch of the United Richard Wagner Society the fol-

lowing is copied: "It seems strange that, although Germany and France have each a periodical exclusively devoted to the furtherance of the Wagner movement, England possesses nothing whatever of the kind. In order to supply this want it is proposed to start a quarterly publication which shall contain, *inter alia*, translations of portions of the ten volumes of Wagner's writings, original articles, correspondence upon all topics connected with the movement, notes and news, and a record of the society's transactions. As the committee, though favoring the project, is unable to support it by the funds of the society, a small extra subscription will have to be raised. Upon inquiry it has been found that the periodical may be made self-supporting if 100 annual subscriptions of 4s. are obtained. So soon, therefore, as the required amount has been received the periodical will be issued." A dollar subscription set to Mr. Charles Dowerswell, Brantwood, Macaulay road, Clapham Common, London, England, would return to this country a publication which could not fail of being valuable.

Music in Chicago.

CHICAGO, April 30.

THE McCaull Company at the Chicago Opera-House has been playing "The Black Hussar" to audiences which more than tested the seating capacity of the theatre. The sign "Standing room only" has been in frequent demand. Mrs. Cottrely, *Barbara*; Mr. De Wolf Hopper, *Hackenback*, and Mr. De Angelis, *Pilgrim*, have shared the honors, and their comedy has convulsed the public with unfailing regularity. Miss Knapp, *Minna*; Miss Ellis, *Rosetta*; Mr. Hoff, *Von Helbert*, and Mr. Olmi, *Von Waldmann*, are also deserving of praise for good work. Mr. Olmi being specially good, though in a comparatively small part. The season closes to-night at the end of the fifth week. During this time we have had two weeks of "Ruddygore," one of "Lorraine" and two of "The Black Hussar." Tuesday evening the Apollo Club gave the last concert of its fifteenth season at Central Music Hall, on which occasion Haydn's "Creation" was given, with accompaniment of orchestra and organ. The choral work by the club was excellent. Mr. D. M. Babcock sang the bass solo with splendid effect. Mr. Charles Abercrombie, the tenor, was only fair. He was lacking in vigor and his voice is not particularly strong and seems wholly wanting in distinctive character.

However, he was not offensive, and perhaps that is all that could be asked. Miss Amy Sherwin was the soprano. It must be said that her intonation was sometimes pretty bad; besides, her voice grows smaller and smaller as it ascends the scale until a vanishing point is, to say the least, suggested. In the upper register it sounds shrill. Her interpretation was reasonably good, but we have more than one local soprano who would have been far more satisfactory.

It has several times happened that the Apollo Club, as in this instance, sends away and gets something decidedly inferior to what might be had at home. It might be asked why the management of the Apollo Club should have chosen for its previous concert Sullivan's "Golden Legend" instead of Buck's, and why no work of Buck or any other native composer is looked upon with favor? The club itself is not to blame. But there is a reason for this and some of the Chicago people are beginning to find it out!

The Chicago Chamber Music Society closed its season last evening with a concert at the Madison Street Theatre. The program included the Scherwinski quartet, op. 37; Rheinberger's scherzo, from op. 81; an adagio from Onslow's op. 34, and Schumann's quintet, op. 44. Miss Grace Hiltz sang Liszt's "Lorelei," Mendelssohn's "Slumber Song" and Schubert's "Barcarole," with piano and quintet accompaniment. They were charmingly done.

Other musical events of the past week have been the first concert of Mr. Valini's Mandolin Orchestra, a really excellent organization of its kind, and a couple of testimonial concerts, at one of which Miss Sara Phillips, a pupil of Mrs. O. L. Fox, of this city, made a decided impression by her artistic singing of Rossini's "Bel Roggio." The lady is in truth a young vocalist of exceptional promise.

Baltimore Singing Festival.

BALTIMORE, April 29, 1887.

THE comments which were made in your last issue concerning the musicians to be elected to conduct the Saengerfest of 1888 in this city have had some effect on the committee who has the matter in charge. It seems that the announcement of Mr. Frank's election was premature and he, in fact, is not seriously thought of. He by accident had more votes for him than any of the other names mentioned, but according to the rules the conductor elected must have a majority of votes, not a plurality. It would be very strange indeed if the success of a musical festival should be jeopardized because a few members, not knowing that the election was going to take place, were absent from the meeting for a short time. There is to be a general meeting to-night, and the election of the conductor will probably be held late next week. The members of the Arion, of which organization Mr. Frank is the conductor, have taken the matter very much to heart, and in a card announced their intention to withdraw from the festival in case what they consider the original election should be annulled. From Mr. Heimendahl I hear that he has only quite recently been approached on the matter, and that at the time when the first election was held he knew nothing of it nor had ever given permission that his name should be brought forward as a candidate.

The public rehearsal of the Oratorio Society concert took place last night before a crowded house. The chief interest centred in the success achieved by three of the soloists, who are Baltimoreans, viz., Miss Gertrude Franklin, who has gained quite a reputation in Boston; Mr. Kaiser, a pupil of Stockhausen, who came back only recently, and Dr. Hopkinson, Miss Clapper, from New York, taking the contralto part. The principal number of the program was Bruch's cantata, "The Lay of the Bell," which was well given, the choruses excelling in precision and good shading. A short, miscellaneous program, in which the soloists had a better chance to display their faculties, preceded the cantata and was well rendered.

HANS SLICK.

[We understand that the Arion Society has finally decided not to assist at the festival—in fact, has refused to receive the special committee appointed for the purpose of arranging the misunderstanding occasioned by the supposed election of Mr. Frank as festival conductor. We reiterate that it is our opinion that Mr. E. W. Heimendahl is without doubt the man best adapted for the position under decision.—EDITORS MUSICAL COURIER.]

A Christian clergyman once went to an orthodox synagogue with a Jewish friend. He listened to a congregation chanting "Mismar L'David" with the usual congregational discord, and was told by his Jewish friend that it was sung to the same tune in the days of David. "Ah!" said the clergyman with a sigh of relief, "that accounts for it. I have often wondered why Saul threw his javelin at David."—*Hebrew Standard.*

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NEW YORK, WEDNESDAY, MAY 4, 1887.

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JOHN E. HALL, WESTERN REPRESENTATIVE.

OUR Western representative, Mr. John E. Hall, is, as is known, in the East on a business trip. The Philadelphia items found in this issue are from his pen. His return to Chicago has been definitely decided, but he will probably remain here and in Boston several weeks.

LAST week's TRADE LOUNGER asked in these columns:

Who took that Domestic sewing-machine stock in payment for pianos which Paulsen, of the Century Piano and Organ Company, of Minneapolis, was offering to piano houses last week?

The stock was taken for twenty pianos by Kroeger & Sons, some of which have already been shipped.

M R. ERNST WERTHEIM, editor of the London *Piano, Organ, and Music Trades Journal*, and also a proficient pianist, pupil of Dr. Hans von Bülow, requests us to state that his services are at the disposal of American makers who intend sending their instruments to the forthcoming American Exhibition to be held in London and opened this month. Mr. Wertheim gave a series of piano recitals at all the recent London exhibitions, including the last Crystal Palace International and the late Inventions Exhibition, having performed most successfully on the Lipp concert grand (Stuttgart), the Schiedmayer Soehne and the Rud. Ibach concert grands at the above exhibitions. Reference to Ellis Parr & Co., agents for Schiedmayer Soehne, 16 Long-lane, London, E. C.; Mr. Klinker, agent for the firm Rud. Ibach Sohn (Barmer), 13 Hamsell-st., London, E. C. Letters relative to engagements to be addressed Ernst Wertheim, office of the *Piano and Organ Journal*, 14 Bartholomewclose, London, E. C., England.

A MONG a list of patents on musical instruments, granted in the Kingdom of Great Britain, I notice the following especially:

No. 16,216. P. A. Newton, London.—Pianos, &c. (Communicated by J. Hardman and L. Peck, New York.) December 10, 1886. The key bottom is made of metal, the upper surface whereof is flat and unbroken where the key frame is to rest, but has apertures between such portion, and the lower surface has longitudinal and transverse strengthening ribs or flanges.

This is the English patent that Hardman, Peck & Co. have secured on the now famous metal key bottom. The importance of this invention becomes more apparent every day, nor has our commendation of it been exaggerated. Of the many far-reaching improvements

to be found in the instruments of Hardman, Peck & Co. there is none more valuable intrinsically than this metal key bottom, which will prove a source of large profit to the house and add to the estimation in which the Hardman piano is held.

LARGER OFFICES.

WE take pleasure in announcing that THE MUSICAL COURIER offices have been enlarged by the addition of an extensive room on the same floor immediately adjoining the present offices, thereby more than doubling the space formerly requisite for our business purposes. All persons having transactions with this paper will please notice that the entrance to our enlarged offices is now immediately at the head of the stairway, one flight up, in the same building, No. 25 East Fourteenth-st., New York.

Jacob Estey's Golden Anniversary.

[By TELEGRAPH TO THE MUSICAL COURIER.]

BRATTLEBORO, May 2, 1887.

THIS has been a general holiday here, it being the celebration of the golden wedding of the Hon. Jacob Estey, the renowned head of the great Estey establishments, and it took place on the very spot where he took possession fifty years ago. The large Estey factories were closed and the workmen and their families engaged in the pleasant festivities enjoyed by throngs of visitors from all sections of the country and from Europe, who showered in their congratulations upon Mr. and Mrs. Estey. Such as could not be present sent in telegrams and letters, which came from all parts of America and Europe, contributing a mass of manuscripts from friends, agents, business associates and prominent citizens, among whom I may mention United States Senators Edmunds and Morrill, Governor Ormsbee and the judges of the Supreme Court.

Gifts consisting of valuable articles of vertu and of precious jewels, and of gold and silver, contributed an attractive display, and an orchestra regaled the crowd of guests and visitors with appropriate music. The honors of the occasion were done by Mr. and Mrs. Julius Estey and Governor and Mrs. Levi K. Fuller. Among visitors present whose names are familiar to the trade I recall Samuel Hamilton and wife, of Pittsburgh; Harry Sanders, of Baltimore; William A. Ritz, of Hamburg, Germany; George G. Saxe, of New York; George S. Cheney, of Boston; E. M. Bruce, of Philadelphia; John B. Simpson, Jr., and Robert Proddow, of the Estey Piano Company, New York.

Prominent citizens from all sections of the State crowded the Estey mansion all day and evening and emphasized by their personal homage the respect and esteem in which the name of Estey is universally held. In fact, this anniversary is the crowning event of one of the most remarkable industrial and commercial careers in the history of the United States, and its results will continue to affect not only the musical development of the nation, but will exercise a moral effect which derives its force from the strength of the elevated character of Jacob Estey, of Brattleboro.

MARC A. BLUMENBERG.

He Wants Free Trade.

BOSTON, April 28, 1887.

Editors Musical Courier:

I HAVE just received a copy of a so-called music-trade paper, and in looking over the one column of items I noticed an article on free trade and tried to digest the said article. Admitting that the late lamented N—B— was correct when he said to me one day, when he was a little out of tune, that my "education had been sadly neglected," still I cannot, by any means of study on the subject, bring myself to think as does the writer of the above-mentioned article. I believe you and I also differ upon this question. The writer of the said article states that "the tariffs of 1816 and 1857 drove all the gold out of the country."

Suppose it did draw off some of our surplus gold, what caused it to be drawn off? Simply a good, healthy trade with foreign countries. Which can we feed and clothe ourselves with best, gold, or food and wearing apparel? Was the panic of 1857 caused by a scarcity of gold? I, for one, doubt it. The scarcity of gold after 1857 and during the war was caused mostly by the lack of confidence in paper money, and gold was hoarded up by all who had it or could get it. Besides, the war, and not the tariff of 1857, demanded large importations from abroad, which, as at present, had to be paid for in gold. But the statement which was the hardest to digest was the one as follows: "The war brought out rigidly protective duties, and the commerce of America from that time has prospered." Is business generally good? Am I dreaming? They say dreams are always contrary to facts, or, to quote Gilbert, "Things are seldom what they

seem," and viewing it from this standpoint i. e., that I am dreaming and that Gilbert is correct, then I am on the wrong side and what appears to me as wrong is in reality right. On this principle, I suppose, a man may cheat all he possibly can, and in reality he will be all the more honest. By the way, this accounts for the peculiarities I have often noticed in some people.

If free trade were established among all the nations I for one think it would prove the greatest blessing to home trade.

It could have no effect on the wages of the laboring classes.

Why is it that wages are higher in England than in any of the highly protected countries?

China protected herself to the utmost, and what has been the result? Why do not the laboring classes of India flock to England to get better wages? Have the English suffered from any such invasion? Perhaps you will say the Chinese are all coming here to America. Well, how about the Italians, Germans, Irish, Swiss, &c.? We invite the poor of all nations to come here and offer to give them land free! Are we not a little inconsistent in this matter? Why do we discriminate against a handful of offensive Chinamen, who do work that does not as a rule interfere with our own laborers. You say they teach to our people the use of opium. Who forced the deadly drug upon the Chinese against the earnest entreaties and prayers of the Chinese themselves? Civilized England did it for gold. In this case the gold had far better have remained at home, even if hoarded up.

I am now going to mention a small matter and then close. A certain manufacturer here in Boston had a chance to close a contract with a well-known house in Rome, Italy, for two pianos per week; also with another concern in Brazil for four per week, and with a certain dealer in Montreal for two per week. In the former case, the duty was \$75; in the second (for a certain grade), \$65 (I will not be positive in regard to this second case, but think it was \$65), and in the latter case \$65 to \$85, according to styles. The dealer in the former case came up to within \$10 of the price acceptable to the manufacturer; in the second case \$15, and in the latter \$15 to \$20. If there had been a lower tariff all these contracts would have been closed, and I now leave you to figure up the amount of work and the number of men required to supply even this small number of pianos, all of which would have gone out of this country and gold would have come back for them.

Simply estimating the cost of the pianos or the amounts paid to workmen would be a very small portion of the whole. Someone must mine the ore used for the metal parts; lumbermen must cut the trees; the plains of Siberia and parts of Africa, India and other places searched for ivory; the coast of Zanzibar visited for the gums used in varnish and other almost innumerable kinds of work performed, employing thousands of men, and yet for only eight pianos per week, but those eight would all have gone out of the country in return for gold. Give me a low tariff.

Yours truly, BOSTONIA.

[The article commented upon by our correspondent originally appeared in *Bradstreet's*. It was stolen from *Bradstreet's* by the music-trade paper alluded to, but was not credited. Our correspondent is answering *Bradstreet's*.—EDITORS MUSICAL COURIER.]

Johnson, of Halifax, Speaks.

HALIFAX, N. S., April 23, 1887.

Editors Musical Courier:

GENTLEMEN—In your issue of the 13th letter I appeared over the name of Halifax Piano and Organ Company, which I will dismiss with but few words, as I don't propose to dispute or advertise such people. Their attempt to make it appear that I am in the liquor business is malicious and dastardly. The facts are these: One of the three stores in the building is used as such by a party with whom I, of course, have no connection, and I occupy the other two. When I wrote my letter I simply sent my card and no cut of the building, and told Mr. Blumenberg I occupied two of the three stores as shown, and said I would send cut if desired. Mr. Blumenberg afterward wrote for the cut, which I sent by express, and the letter was printed that did not at the time intend to show the building.

Mr. Blumenberg, I presume, forgot to make the explanation; anyway it was a small matter, as the cut was a facsimile of the building and I occupy two of the three stores in same. Were I to compare stock with this so-called largest and finest piano house in Canada, it would make them appear ridiculous, to say nothing of comparing it with some of the large houses in the upper provinces of Canada. Respectfully, W. H. JOHNSON.

Important Notice.

HONEST dealers, agents or salesmen, with a record showing competency, can secure pianos and organs on consignment by addressing "Consignor," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York. In extreme cases the rent of the store would also be advanced if security be given. Only strictly honest and energetic men, whose record is good and who mean business, need apply. The goods will be ready for shipment at any time after completion of contract.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



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Superior to all others in tone, durability and finish. Have the endorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES FREE. NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.
NEW YORK WAREROOMS, 88 FIFTH AVENUE.

C. A. STERLING, President.

R. W. BLAKE, Secretary and Manager.

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PIANOS AND ORGANS.

The ESTEY ORGANS have been favorites for years.



No Organ is constructed with more care, even to minutest detail.

Skilled judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

ISAAC I. COLE & SON,

Manufacturers of and Dealers in

VENEERS,

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FANCY WOODS,

426 and 427 East Eighth St., East River,

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MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREROOMS:

40 Union Square, New York.

FACTORY: 729 AND 731 FIRST AVE.

These Pianos have received high commendation for tone, touch and workmanship from the best dealers, and are universally praised by all artists, and the best judges who have tried them.

FACTORIES, Derby, Conn. WAREROOMS, 179 & 181 Wabash Ave., Chicago, Ill.

THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

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Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,
Grand, Square and Upright Piano-Fortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

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"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.



J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:

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70,000

NOW IN USE.

A Philadelphia Campaign.

THE following article from the Philadelphia *Evening Bulletin* has attracted considerable attention. THE MUSICAL COURIER has been exposing this system for many years.

SELLING PIANOS.**ANOTHER OFFER FROM A PERSON IN PRIVATE LIFE.**

THE SECOND VISIT MADE BY A REPORTER—A WORD OF COMMENDATION FROM A READER—A LETTER FROM MR. FLEMING'S EMPLOYER.

The assaults which have been made upon the piano "gyps" by the *Evening Bulletin* have occasioned not a little comment in the trade, and brought forth numerous letters from people who have been made victims. They all tell the same story, and are a repetition of the interviews printed on Wednesday. Mr. W. H. Randle, of Jenkintown, Pa., writes as follows on the subject:

You have done a most excellent work in showing up the piano sharp. A friend of mine bought a piano from one of these "gyps" six months ago, paying \$250 for it. The piano to-day would not sell for \$75. The owner, of course, had "met with reverses in business and this beautiful and expensive instrument [worth \$5] had to be sold at a sacrifice." Please let me know through your deservedly popular paper what redress my friend has.

The friend of Mr. Randle has redress in a civil suit in court, just as in any other instance where a fraud has been practised.

ANOTHER PIANO TO BE SOLD.

Mrs. E. Isaacs, of 1746 North Tenth-st., sat in an upstairs room of her house on Wednesday, anxiously awaiting callers. Her expectations in this direction were based on the subjoined advertisement, which has appeared daily for a week or more in the *Ledger*:

Will be sold at public auction, Thursday morning, April 21, at 10, 30, at 1746 North Tenth-st., magnificent upright cabinet grand piano, only in use six months; owner will sell privately at sacrifice until day before sale.

While Mrs. Isaacs was thus engaged the door-bell jingled. A young man stood upon the doorstep. It was a *Bulletin* reporter; not the one, however, who called last week.

A colored woman opened the door. She took in the caller from head to foot at a glance, and, judging from his substantial appearance that he was a man of means and a likely customer, ushered him into the parlor with becoming deference.

"I came to look at the piano advertised for sale," explained the visitor.

The colored woman smiled a peculiar smile, a smile that made the "prospective" buyer feel uneasy. There was a suggestiveness of queer dealing in it that warned him to be on his guard.

"I'll call the lady," she said.

When the servant withdrew the reporter had an opportunity of inspecting the parlor. It looked pretty much the same as it did last week when reporter No. 1 called. It was overcrowded with cheap finery, arranged without regard to taste or harmony. Some people might have imagined the furniture rich and substantial. Perhaps it was, though the reporter did not think so. He thought it cheap and gaudy. It was his impression that it was of the Cheap John order and made to appear something better than it really was. The reporter formed pretty much the same opinion of the numerous paintings that adorn—no, that occupied places on the wall. In a catalogue which Mrs. Isaacs gave reporter No. 1 last week the pictures were described as "fine oil paintings," the works of world-renowned artists. Reporter No. 2, as he gazed upon the collection, could not but feel that an art critic would term them "pot boilers." They were, in truth, nothing more than perfect daubs, surrounded by huge gilt frames to enhance their appearance. Indeed, everything in the room, bric-a-brac, carpet and rugs included, bore the impress of cheapness. The reporter's survey was interrupted by the entrance of the mistress of the house, a woman not over thirty years of age, wearing a becoming wrapper of a light shade.

"You wish to look at the piano, I believe," she said, by way of introduction.

The reporter said he did.

"Well, this is the instrument," rejoined the lady, going to a pretentious-looking upright in the corner of the room. "And a fine one it is." Then she opened the piano and told her little story about its merits. "This piano," she declared, "was made by the United makers. Their place is in Boston. They were foremen in the leading factories until they went on a strike. Then they started for themselves. Their pianos are equal to the Chickering or the Steinway. This one is the largest parlor upright made. It has a full iron frame, ivory keys, and in every other respect is a first-class instrument. It is worth \$500."

"How about the tone?" asked the reporter.

"Do you play?" inquired Mrs. Isaacs.

The reporter was sorry to say he didn't.

"Then I'll play for you," was the gracious rejoinder. Thereupon Mrs. Isaacs sat down, ran the scale in a pretentious way, banged three or four ponderous chords on the bass, and then lapsed into the gentle tones of "Love Comes Like a Summer Sigh," just as she had when reporter No. 1 called.

"Isn't that a splendid tone?" asked the fair performer when the air had ceased.

The reporter could not gainsay that. Still, he could not speak as an expert. He would have to bring his sister around before buying. Being a pianist, she would be able to speak intelligently.

Still, the reporter felt sufficiently prepossessed with the instrument to ask the price.

"One hundred and eighty dollars."

The reporter was surprised at the figures, for last week she started the price at \$300 and would not fall below \$180.

"We're anxious to sell," she added; "we're going to break up in May and everything will be sold at auction to-morrow."

"Don't you think that I might get the piano cheaper than \$180 at the auction?" innocently asked the journalist.

"I doubt that very much. We rather think the price will go to \$200. Still, if we can get \$180 now we'll sell; it'll be just that much out of the way."

"Well, I'll run the risk," returned the visitor, moving toward the door; "I'll come to the auction and see what I can do."

"Let me give you one of our catalogues before you go." With that Mrs. Isaacs tripped upstairs, returning in a moment with a 10 by 6 dodger setting forth in detail "the handsome parlor and chamber furniture, bisque, bric-a-brac, &c., to be sold at 10 A. M. Thursday."

With this in hand the reporter withdrew.

SAYS HE IS NOT A "GYP."

Mr. F. R. Fleming, residing at No. 48 North Thirty-sixth, with whose wife a *Bulletin* reporter had an interview on Saturday last relative to the pianos offered for sale at his house, called at this office and said he was no "piano gyp." He confessed, however, there were numerous "gyps" working in town. He produced a letter from his employer, F. A. North, which says:

The Hardman piano Mr. Fleming bought of Steinway & Son in New York about ten weeks ago and had put in first-class order, intending to keep for his own personal use. After he bought we took the agency for a new make of piano from a New York firm. Mr. Fleming suggested to the party that it would be a good advertisement to let him have a piano for his personal use, which he agreed to do under certain conditions, which Mr. F. expects to carry out, and received the piano a few days ago.

Before Mr. F. entered our employ he was engaged with C. J. Whitney & Co., of Detroit, and while with them sold a piano to a personal friend, the wife of an army officer, who has recently been sent to a point in Montana, over a hundred miles from any railroad, and where it will be impracticable to take the piano. She desired Mr. Fleming to endeavor to sell it for her and for that purpose it was sent East recently.

There was nothing misstated or misrepresented in the *Ledger* advertisement. Even your reporter admits he found what appeared to be a good piano. There was no attempt to sell it to him as a new instrument or anything but a second-hand piano that had been thoroughly repaired. Nevertheless he made it the excuse for a semi-sensational article, in which he takes occasion to speak of Mrs. F. in an unpleasant manner, although he seems to have been attracted by her lady-like appearance and manners.

[Mr. Fleming, it just should be remarked, is a bona-fide piano man, with F. A. North & Co., a bona-fide firm. If he offered a piano for sale, no matter whether it was a second-hand Hardman or any other, he did it legitimately, and whoever might have purchased it would have been treated fairly.—EDITORS MUSICAL COURIER.]

Lindeman Trial.**HOW THE INFIRMARY DIRECTORS WERE BRIBED TO BUY A PIANO.**

FERDINAND LINDEMANN, the venerable Fourth st. piano dealer, is finally on trial in Judge Buchwalter's court for selling a \$350 piano to the City Infirmary directors in 1884 for \$700, the directors pocketing the extra \$350.

William Benner, former agent for the Lindemans, testified that he went to the infirmary and asked Director Brockmann to purchase an instrument for the infirmary. The latter agreed that the directors would buy a \$350 piano provided the same was billed at \$700 and the balance, \$350, was paid to the directors. Benner said that he could not make such a bargain without consulting his employers. He told Ferdinand Lindeman of the proposition, and the latter went with him to the Lafayette National Bank and drew \$350, which Benner took to Brockmann, together with a receipted bill for one \$700 piano. In return he received a voucher for \$700 and delivered the piano. This testimony is very damaging to the defendant.

[The above is taken from a Cincinnati daily paper. We have not up to date ascertained the result of the trial.—EDITORS MUSICAL COURIER.]

Circular.

OFFICE OF WEGMAN & HENNING, PIANO MANUFACTURERS, {
AUBURN, N. Y., May 1, 1887.

HAVING taken possession of our new factory in Auburn, N. Y., we beg to announce to the trade that our increased facilities will enable us to fill orders more promptly, and soliciting your further patronage, we beg to remain,

Respectfully, WEGMAN & HENNING.

Trade Matters in Fort Wayne, Ind.

FORT WAYNE, Ind., April 29, 1887.

THE W. W. KIMBALL COMPANY, of Chicago, have established a branch wareroom in this city under the management of Mr. S. D. Roberson. Mr. Roberson has been so successful in working up a business in and about the city that a wareroom became almost a necessity. A large number of Hallett & Davis, Emerson and Kimball pianos have already been sold. Mr. P. Dickinson, the local manager of Mr. D. H. Bld-

win & Co.'s branch wareroom, has also been doing a good business. Mr. C. L. Hill, local agent for Mr. Emil Wulschner, of Indianapolis, has recently made several sales of Henry F. Miller pianos here. These instruments are highly prized. H. F. W.

FRAUDULENT CREMONAS.**IMPOSITIONS PRACTISED BY SOME DEALERS IN VIOLINS.****An Honest Expert's Views on the Question of Tone and Quality.**

THREE men had collected in a music store on Pine-st. to test a violin which a fourth had advertised for sale, and the curious way they handled it, and rubbed it, and tapped its back and breast with their fingers, showed that examining a violin is akin to looking at a horse for sale—you take what you get and find what you can. The three men were violin collectors, and they had fallen upon a Strad. They came to the conclusion that the instrument was worth \$25, to which, however, the owner disagreed, for, after giving them a look of disdain and sniffing significantly, he boxed up the violin and carried it away.

"Oh, no! I'm not an amateur collector of old violins," explained one of them, whose business is intimately connected with a three-ball establishment. "I do it because there is money in it, like in old stamps. You advertise a valuable old violin for sale and you will soon discover that there are others in the same line of profit, and when they get through with you it will probably be to your advantage, for you will know more about violins than you ever dreamed of or read in books. People are always crazy to buy rare old violins, and we supply the demand at a profit. There are more frauds in the business than in horse trading, and we have to be careful. Every violin is faulty, and an owner comes to find this out; then he wants another, but he first wants a purchaser for his old one. He follows the advice of the horse dealer to 'take him at some time when he has not got a fit and sell him to a stranger.' An old violin collector is often the medium of 'selling him to a stranger.' I will tell you of some of the frauds. Look into the advertising columns of any of the great family papers, *Harper's Basar* or *Frank Leslie's*, and occasionally in the Sunday edition of your daily paper, and you will find some

SUCH ADVERTISEMENT AS THIS:

FOR SALE—A genuine Stradivarius violin, labeled "Antonius Stradivarius, faciebat Cremona, A. D. 1721. Rich solo tone. A bargain."

The reporter confessed he had seen just such an advertisement in a local paper not six weeks ago.

"Very well," replied the collector. "It is ten to one that that violin is a cheap-John affair. Rare old instruments are not knocked about in newspapers in that way. Such Strads are made by the gross and are worth \$2 or \$3. The seller is the same man who sells pianos at a sacrifice because he is a poor widower and needs money. You take the instrument; the varnish looks old and there is a genuine ticket inside labeled: 'Joseph Guarnerius, fecit Cremona, 1725, or Antonius Stradivarius.' Yet the instrument may be spurious and dear at \$5. Violins are valued by fashion, and fashion calls for Cremonas. I see that they are selling for \$2,000 and \$3,000. Why should not the dealers make two or three violins out of one, and thus realize a handsome profit? A real Cremona has a label which is so roughly printed that they can be discovered at a glance from the experienced collector. These are taken from the genuine instruments and pasted in imitations worth \$10, and sold for what one can get; spurious tickets are put in the genuine instruments. These are generally printed in clear type on dingy paper. I examined a genuine Stradivarius here in St. Louis, which had one of these spurious labels in it. It spoke for itself, without need of a ticket. It has almost come to be a rule that there is good reason to suspect the genuineness of a violin when the label is found to be genuine. Sometimes the dealer will separate the back and breast of an instrument, and by apportioning the parts and neck with another old violin of inferior make get three Cremonas. In the sale of such instruments the dealer gets the guarantee of an expert, who seems to be just as pliable as the mining expert and assayer who will find gold in a macadam mine. To such a great extent is this counterfeiting and experting carried on that fully half the so-called Cremonas are spurious, being inferior instruments, doctored and altered. There was one expert in New York who had a number of tickets printed on dingy paper with the names of prominent makers, which he placed in all sorts of instruments and sold with a guarantee.

"They say that a violinist can detect a rare instrument by its tone, which cannot be imitated. The appearance can be imitated, but not the tone, it has often been declared. There is even a way of deceiving the ear by thinning the wood of the breast underneath the bridge. The purchaser looks only at the thickness of the wood, indicated by the f. f. holes, and the tones being responsive will lead him to believe the violin an old and rare instrument. But it will deteriorate with time.

"There is a great deal of nonsense afloat about the 'new principle' of making violins. People are all at sea about the worth of a violin. Why, if \$100 were paid for some new violins, as is often advertised, it is a high price and shows less wisdom than an abundance of money. Any sum above \$100 is an artificial price to pay for certain new violins per piece, just as in the case of

china bric-à-brac, where fashion makes the market. The fashion is rather violent, I might add, at present and violins made on 'a new principle' are quoted high. The value of age is that it mellows the tone, and there is no new principle that can accomplish that. The ear of the average mortal is not sensible to the finer qualities of tone, and hence a new violin is as exquisite to it as the oldest Cremona."—*St. Louis Republican*.

[The many "new principles" of violin building have been discussed in these columns for many years. The great success attained by the renowned George Geminder, of Astoria, is due to the fact that his violins, although new in a certain sense, do not contain any "new principle" in their structure or production.—EDITORS MUSICAL COURIER.]

Philadelphia Trade.

PHILADELPHIA may be said to be, even for so conservative a city as it has always been looked upon, and by so conservative a class of dealers, very dull indeed. The dealers there are even complaining of the estoppages put on the use of pianos in the lager beer saloons, a move which one would suppose would cut so small a swath as to not even be noticed during a good, lively state of trade; but it seems that even small things make themselves felt in the present condition of things there. Messrs. C. Blasius & Sons, however, state that the Steinway piano is having an unusual sale for even this piano, and also state that during this last year this piano has been used at not less than 600 concerts and recitals (private and public) in the city of Philadelphia, and they have had as many as twelve grands out at one and the same evening. Their organ trade, while they are doing a considerable business in this line, is not up to standard.

Colonel Gray, of the Schomacker Piano Company, left for

Chicago Friday last. The colonel is not bragging of business, his exact words being that "nothing wonderful is being done."

Mr. J. G. Ramsdell has, since our last visit, removed to much larger quarters at 1111 Chestnut-st., and has now one of the largest stores in Piano Row, as it is called there. He has a fine lot of Weber pianos; reports trade fair, but not up to last month.

Mr. A. G. Clemmer has also enlarged his quarters by taking the second story of the building now occupied by him, and will in the near future put in an entire new front. He is doing well with the Colby & Duncan pianos, and we are glad to note a decided improvement in the actions of these instruments, which only goes to show that Messrs. Colby & Duncan are fully alive to the requirements of the piano trade. Mr. Clemmer also states that his organ trade is fair and that the Story & Clark organ gives his customers complete satisfaction.

Mr. James Bellak stated that the month of April this year was the dullest ever experienced by him, but, notwithstanding this, Mr. Bellak was in his usual cheerful state of mind, and if he had not mentioned the fact as reported we should have thought the concern was turning out instruments by the score.

Mr. M. Scherzer, the Behning and Harrington agent, reports a sale of a Behning to the richest Jewish club in the city, "The Mercantile," and a Harrington to the Twenty-seventh Ward Republican organization, a leading one in West Philadelphia. His trade is satisfactory.

F. A. North & Co. have just taken hold of the Conover Brothers piano, which they are exceedingly well pleased with. A peculiarity of their business, and we may say it is peculiar to Philadelphia, is the large number of square pianos disposed of by them.

Wm. G. Fisher has in his new location, at 1221 Chestnut-st., a fine, large wareroom; it is light and pleasant and a great improvement over his old warerooms. He reports an increased demand for Decker Brothers' grands.

The Henry F. Miller & Sons Piano Company have been making good headway in introducing their pianos since they opened their own store, and have been having their artist grand used at

a large number of local concerts. Mr. James C. Miller stated to us that it was evident that people liked to deal directly with the manufacturers.

Some time since parties leased over the head of Mr. C. J. Hoppe the store now occupied by him at 1106 Chestnut-st., and we now hear that in turn he has leased over the heads of Messrs. Owen & Simpson the store which they occupy. All is fair in love and war and it seems also in the piano business.

Several of the piano houses are already having a series of difficulties with the workmen. It is unnecessary to enumerate the particular instances.



The Hallett & Cumston Piano Factory, Boston, Mass.

JAMES & HOLMSTROM,

233 & 235 E. Twenty-First St.,
NEW YORK

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FOR PRICES AND TERRITORY ADDRESS THE MANUFACTURERS.



—Mr. W. W. Kimball is at home again.

—Mr. Gildemeester, of Chickering & Sons, has been in Philadelphia and Chicago.

—Thomas Floyd-Jones, the Haines Brothers representative in Chicago, returned to the West yesterday.

—Tryer & Sweetland, of Chicago, have moved into their new factory, corner of Peoria and Lake streets.

—The improvements of the Dolge building on East Thirteenth-st. have been begun. It will take several months to complete the same.

—Stranger—"Does Mr. Jones live on this floor?" Musical young lady—"No, sir; his room is an octave higher in the next flat."

—The retail trade of Sohmer & Co. is phenomenal, not only as to the quantity of the pianos this house sells, but also in regard to the steadiness of the trade.

—The sale by auction of the assigned estate of Albrecht & Co., Philadelphia, who failed a few weeks ago, took place yesterday, May 3. The sum realized was very small.

—Barclay & Cooper, a new concern in the piano line, recently started in business at Evansville, Ind. Mr. Barclay was connected with G. W. Warren, of Evansville, for fifteen years.

—The Farrand & Votey Organ Company, of Detroit, have taken charge of the Michigan agencies, and the C. J. Whitney Company does not handle the Farrand & Votey organ any longer.

—M. Schroder, the St. Petersburg (Russia) piano manufacturer, has opened a novel exhibition. It consists of the many presents received by Anton Rubinstein during his artistic career.

—Messrs. John and Ernest Houghton, piano wire manufacturers, of Warrington, England, are visiting Alfred Dolge, their American agent, and are about to make an extensive tour throughout the country.

—The Davenport & Treacy Company will complete their large iron foundry and factory at Stamford, Conn., about July 1. The works will be very extensive. The plate-finishing factory and hardware department is located at 444 West Sixteenth-st., New York.

—From the New Orleans *Picayune* we reproduce a notice which might interest some people:

LARGE IMPORTATION OF PIANOS.—The largest importation ever received in this city at one time was by Junius Hart, 101 Canal, last week. Thirty-one "Weidenslaufer" pianos of various sizes and designs. Go and see them; it will be a treat. He has been importing them largely for years. They give the very best satisfaction and are well adapted for this climate. He is also the agent for the world-renowned Chickering & Sons, Hardman and Emerson pianos. Live house, and doing business at reasonable figures.

—T. F. Kraemer & Co.'s piano stool catalogue, just issued and distributed in the trade, is a most complete one, enabling dealers and agents to notice at a glance what they are after. The new warerooms of the firm are completed and occupied. They are located at No. 105 East Fourteenth-st., directly adjoining Steinway Hall.

—The "Nickel Plate," the five-octave, small, portable organ, with cast-iron standards in place of the usual side of the regular organ; in fact, an organ with exposed bellows and hardly any case-work, manufactured by Farrand & Votey, Detroit, is selling so rapidly that the company is not able to supply the demand.

—J. Ward Ellis and Ward C. Dunn, dentists, who occupied rooms in the old Kimball store, corner State and Adams streets, Chicago, have begun suit for \$10,000 damages against the Kimball Company for trespass, in tearing down the building before their lease expired. We don't think the suit amounts to much.

—The new combination in Virginia, consisting of G. A. Minor, formerly with Ryland & Lee, Richmond, and R. G. Hume & Brother, of Norfolk and Portsmouth, have just opened the Richmond branch. The combination will control the Wilcox & White organ down in that section.

—The 50 additional upright pianos purchased by the New England Conservatory of Music recently of the piano manufacturing firm of Hallet & Davis, Boston, represent the largest transaction in piano buying ever consummated at one time by any musical conservatory on the globe.

—Geo. P. Rowell & Co.'s "American Newspaper Directory" for 1887, just issued, says that there are now 15,420 newspapers published in the United States, an increase of 581 in one year. The directory is a very valuable work.

—Mr. R. Cocks, the oldest music publisher in England and probably in the world, has just died in his ninetieth year. He was entirely a self-made man. His firm's catalogue at the time of his death exceeded 18,000 publications.

—It is probable that Mr. Stephen Brambach, of the Estey Piano Company, will leave here on Friday on an extended trip to Chicago and San Francisco. Mr. Brambach intends to spend several weeks in the latter city.

—Mr. I. G. Loomis, of Lacrosse, Wis., removed from his old quarters into a handsome store May 1.

—The Braumuller Piano Company removed yesterday from their old factory to 353, 355, 357 West Thirtieth-st., a four-story brick building. The factory has facilities for turning out twenty pianos a week. The office and wareroom have been removed to the factory.

—Patents have recently been granted to:
J. Billow-Haller, for a musical-box..... No. 361,043
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A Steinway in the Executive Mansion.

ON Friday and Saturday last Governor David B. Hill, accompanied by Judge Wm. L. Muller, of the Court of Claims, and Capitol Commissioner Perry, visited New York, purchasing the outfit of the new Executive Mansion at Albany, N. Y., which we understand will be opened in about two weeks with a grand reception. We noticed in Monday's issue of the New York *Staats Zeitung* that the three gentlemen above mentioned paid a visit to Steinway Hall and, as that paper says, "purchased a grand piano of Steinways, the champion piano-forte manufacturers."

Upon inquiry we find that Governor Hill selected a parlor grand of the same style as the one President Cleveland has at his residence in Washington, D. C., the only difference being that the President's grand piano is in an ebonized case, while the one selected by the Governor is of mahogany, and certainly one of the most beautifully figured specimens of that wood which we have ever seen, and its noble, sonorous tones almost equal in power a full concert grand piano.

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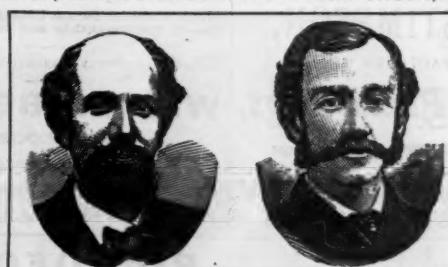
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→ LETTER FROM THE WHITE HOUSE. ←

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Manufacturer of the Bradbury Piano,
Wareroom and Office, 14 E. 14th St., New York.
EXECUTIVE MANSION,
WASHINGTON, D. C., April 7, 1877.

Dear Sir: Mrs. President Hayes directs me to write you that the new Bradbury Upright Piano which she ordered has been placed in the Executive Mansion in the private parlor—the best place in the house—where she receives and entertains her friends—where it is greatly admired by her and all her friends who see it. It is a remarkably fine instrument in quality of tone, finish and touch, and everything that goes to make a truly first-class Piano and, further, that it gives entire satisfaction in every respect.

Very truly yours,

W. K. ROGERS, Private Secy. to the President.

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and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to put up inferior and unreliable guitars.

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ALFRED DOLCE,



Philadelphia, 1876.

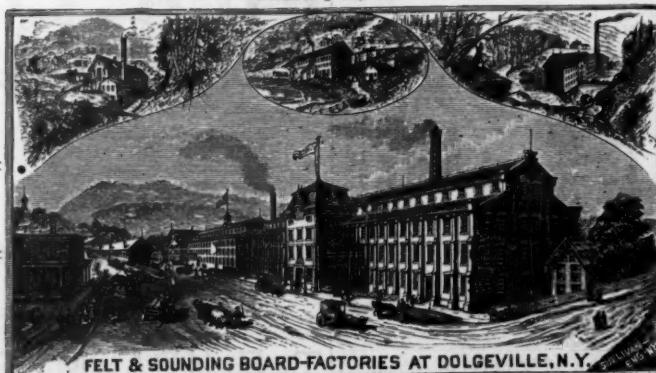


Vienna, 1873.



Paris, 1878.

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